

AMERICAN MUSIC TEACHER

CONTENTS

■ THIS IS YOUR MTNA IN ACTION	Duane H. Haskell	2
■ CONVENTION PROGRAM OF THE NATIONAL BIENNIAL CONVENTION OF THE 81ST YEAR		4
■ ADDITIONAL INFORMATION ABOUT THE MTNA PIANO TEACHERS WORKSHOPS		6
■ LICENSING AND ZONING	John Crowder	8
■ A PLEA FOR A LIBERAL TRADITION IN SCHOOL MUSIC	Arlan R. Coolidge	10
■ A GEORGIA TEACHER'S THOUGHTS ON THE VALUES OF MUSIC	Linton Cole	12
■ RECOMMENDATION REQUIREMENTS	Thomas Gorton	13
■ THE AMERICAN COMPOSER AND THE TEACHER	Anthony Donato	14
■ CONGRESSIONAL CHARTER GRANTED TO NATIONAL MUSIC COUNCIL		26
■ DIRECTORY OF OFFICERS OF STATE ASSOCIATIONS AFFILIATED WITH MTNA		34 and 35
■ DEPARTMENTS		
From the Editor	Second Cover	
For the Students		13
The President's Corner		15
Convention Calendar		16
From the State Organizations		16
It's Free		32
From the Piano Section		33
Advertisers' Index		33

JANUARY-FEBRUARY, 1957

AMERICAN MUSIC TEACHER

Published by Music Teachers National Association

Vol. 6 No. 3

JANUARY-FEBRUARY, 1957

\$3.00 a year

S. TURNER JONES, Managing Editor

LUCILE RICE JONES, Associate Editor

From the Editor

TIME flies. It hardly seems possible that convention-going time is approaching so quickly, but that is the case.

Of course those who work behind the scenes, those who plan conventions, know that convention-going time is approaching, perhaps even faster than they desire. Deadlines for sending material to the MTNA National Office, or to Duane H. Haskell, the MTNA Vice President in charge of the National Convention Program, have a way of arriving silently, and seemingly ahead of schedule. Yes, sir. Time flies too fast for those who plan and prepare conventions.

Of course for those who are fortunate enough to be able to attend a convention and get to the meetings, concerts, and other functions without having to give any thought to preparing a talk, or a recital, time goes just as quickly as for all other people. Almost everybody these days is heard to murmur at one time or another, "Where does the time go?"

So, take heed. Make your plans now to attend the MTNA National Biennial Convention of the 81st year, February 10-13, 1957, at the Congress Hotel, Chicago, Illinois.

Elsewhere in this issue you will find the convention program. On other pages you will find lists of the musical events, names of performers and speakers. In fact complete details of the 1957 convention can be found on following pages of this periodical. Therefore, they will not be listed here.

However, one aspect of this convention, which is true of all MTNA conventions, must be stressed: all convention charges are kept as low as possible. The convention banquet

(Continued on page 22)

MUSIC TEACHERS NATIONAL ASSOCIATION

Founded 1876

President: KARL O. KUERSTEINER
Florida State University
Tallahassee, Florida

Vice-President: Program
DUANE H. HASKELL
Arkansas State College
State College, Arkansas

Vice-President: States and Divisions
LAVAHN MAESCH
Lawrence Conservatory
Appleton, Wisconsin

Vice-President: Membership
VIRGINIA FRANCE
2844 Bonnie View Road
Dallas 16, Texas

Recording Secretary:
JOHN H. LOWELL
University of Michigan
Ann Arbor, Michigan

Treasurer: LELAND A. COON
University of Wisconsin
Madison 6, Wisconsin

EXECUTIVE COMMITTEE

The above officers with:

DUANE BRANIGAN, School of Music, University of Illinois, Urbana, Illinois
CELIA MAE BRYANT, University of Oklahoma, Norman, Oklahoma
STORM BULL, University of Colorado, Boulder, Colorado
JEANNETTE CASS, 1211 Oread, Lawrence, Kansas
OSCAR W. DEMMLER, 129 Wynoka, Pittsburgh, Pennsylvania
THEODORE M. FINNEY, University of Pittsburgh, Pittsburgh 13, Pennsylvania
HERBERT GOULD, 1915 Stewart Road, Columbia, Missouri
RUSSELL G. HARRIS, Hamline University, St. Paul, Minnesota
KATHERINE JACKSON, Music Publishers Holding Corporation, 488 Madison Avenue, New York 22, N. Y.
HENRIETTA McELHANY, Leonard Building, Spokane, Washington
WILLIAM S. NEWMAN, University of North Carolina, Chapel Hill, North Carolina
JAMES B. PETERSON, University of Omaha, Omaha 1, Nebraska
LUTHER A. RICHMAN, Montana State University, Missoula, Montana
MRS. MERLE SARGENT, 1255 S.W. 17th Terrace, Miami 45, Florida
HAROLD SPIVACK, Music Division, Library of Congress, Washington 25, D.C.
BARRETT STOUT, Louisiana State University, Baton Rouge 3, Louisiana
DONALD M. SWARTHOUT, Westmoreland Apts., Apt. 662, 2122 California St., N.W., Washington 8, D. C.

DIVISIONS

WESTERN

President: Henrietta McElhany, Leonard Building, Spokane, Washington
Vice-President: Victor H. Baumann, Phoenix College, Phoenix, Arizona
Secretary: Carla Wood Vincent, 2917 S.W. Fairview Blvd., Portland 1, Oregon
Treasurer: Margaret McHale, 130 Ohio Street, Butte, Montana

SOUTHWESTERN

President: Celia Mae Bryant, University of Oklahoma, Norman, Oklahoma
Secretary: Elizabeth Morris, 3504 S. Polk Street, Amarillo, Texas
Treasurer: Clair McGavern, Oklahoma Baptist University, Shawnee, Oklahoma

WEST CENTRAL

President: James B. Peterson, University of Omaha, Omaha 1, Nebraska
Vice-President: Paul B. Beckhelm, Cornell College, Mt. Vernon, Iowa
Secretary-Treasurer: Miss Edwyl Redding, Western State College, Gunnison, Colorado

EAST CENTRAL

President: Russell G. Harris, Hamline University St. Paul, Minnesota
Vice-President: LeRoy Umbs, Wisconsin College of Music, Milwaukee, Wisconsin
Vice-President: Paul Swann, Decatur, Illinois
Secretary-Treasurer: Raymond Gerkowski, 1006 Kensington Ave., Flint 3, Michigan

SOUTHERN

President: Mrs. Merle Sargent, 1255 S.W. 17th Terrace, Miami 45, Florida
First Vice-President: Philip Howard, Middle Tennessee State College, Murfreesboro, Tennessee
Second Vice-President: Rolf E. Hovey, Berea College, Berea, Kentucky
Third Vice-President: Mrs. Esther Rennick, 3530 N. 24th St., Birmingham 7, Alabama
Secretary: Willis Ducrest, Southwestern Louisiana Institute, Lafayette, Louisiana
Treasurer: Frank Crockett, Mississippi Southern College, Hattiesburg, Mississippi

Executive Secretary: S. TURNER JONES
32 Browning Street, Baldwin, N. Y.

American Music Teacher is published five times a year. Issues are dated:
September-October, November-December, January-February, March-April, and May-June

Communications to **AMERICAN MUSIC TEACHER** should be addressed to:

S. Turner Jones, 32 Browning Street, Baldwin, N. Y.

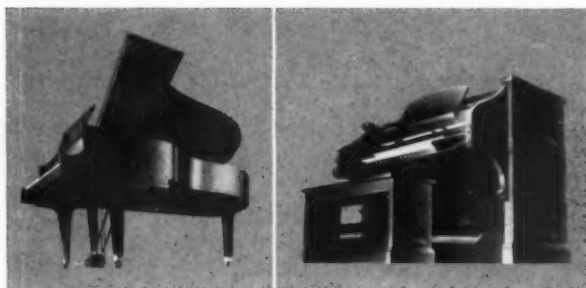
Phone: Baldwin 3-2256

Greetings and Best Wishes...

to all members
of the MUSIC
TEACHERS
NATIONAL
ASSOCIATION



AMERICA'S FIRST FAMILY IN MUSIC



You are cordially invited to visit the
Baldwin Convention Display in the
Hotel Congress

Be sure to visit the Baldwin Sales Headquarters at 323
South Wabash Avenue, Chicago, where the complete
line of Baldwin Pianos and Organs is on display.

THE BALDWIN PIANO COMPANY • CINCINNATI 2, OHIO

Builders of:

BALDWIN GRAND PIANOS
ACROSONIC SPINET AND CONSOLE PIANOS
HAMILTON STUDIO PIANOS
BALDWIN ELECTRONIC ORGANS
ORGA-SONIC SPINET ORGANS

This Is Your MTNA In Action

By Duane H. Haskell
First Vice President, MTNA

THE outline of the Chicago 1957 National Biennial Convention program is presented in a separate section of this issue. Even a casual examination of the program will convince you that a most unusual array of top-notch talent is to be heard. There are many details which are missing in this outline because program chairmen were unable to send us complete information before this issue went to press. Many people like to have a tabulated presentation of facts such as the one presented below, but here again a number of names will be missing because final details were not immediately available.

Choral Groups: The Augustana Choir with Henry Veld, The Michigan Singers with Maynard Klein, Northwestern University Chamber Singers with William Ballard, The University of Chicago Chapel Choir with Richard E. Vickstrom.

Symphony Orchestras: The Chicago Symphony with Fritz Reiner, The Iowa State University Symphony with James Dickson, The University of Illinois Symphony with Bernard Goodman.

Quartets and Ensembles: The Pro Arte Ensemble, The Kansas State College Quartet, The Michigan State University String Quartet, The Iowa State University Woodwind Quintet, The Northwestern University Brass Choir, The University of Illinois Percussion Ensemble, The Manual High School String Ensemble of Louis-

ville, Kentucky, The Michigan String Teachers String Orchestra.

Pianists: Russel Baum, Armand Basile, Marian Jersild, Edward Kilenyi, Arthur Loesser, Audan Ravnan, John Sims, Soulima Stravinsky.

String Performers: Emil Bock, violinist; Angel Reyes, violinist; Francis Tursi, violist; Dudley Powers, cellist.

International Personalities: Mme. Alice Ehlers, harpsichordist and pianist; Heinrich Fleischer, organist; Geza de Kresz, violinist and teacher; Samuel Chotzinoff, Musical Director for NBC; Anthony Donato, composer; John Cage, composer; George A. Kuyper, Manager of The Chicago Symphony.

Special Presentations: *Trouble in Tahiti*, Bernstein, Northwestern University Opera Workshop. *Job*, Vaughan Williams; and *Peter and the Wolf*, Prokofieff; Ballets, Jordan College Ballet and Little Symphony.

Nationally-Known Piano Teachers: Rudolph Ganz, Stanley Fletcher, Polly Gibbs, John T. Moore.

Nationally-Known String Teachers: Kenneth Byler, Frank W. Hill, Bernard Fischer, Paul Rolland, Frank Crockett, Gilbert Waller.

Nationally-Known Voice Teachers: Eleanor Abercrombie, Dale Gilliland, Rolf Hovey, Bernard U. Taylor, Clifford E. Toren.

Nationally-Known Wind Instrument Teachers: Harry R. Gee, Robert J. Organ, Don McCathren, Everett Timm, Himie Voxman.

Nationally-Known Musicologists, Psychologists, Theorists: Hans Na-

than, Hans Tischler, Abe Pepinsky, Morton Keston, E. Thayer Gaston, A. I. McHose, Tom Turner, Robert A. Warner, Andrew C. Minor.

Nationally-Known Educators: John W. Fulton, Joseph E. Maddy, Sr. M. Casimir, O. P., Theodore F. Nor-mann, Hobart Somers, Roy Underwood, Jack Watson.

American Jazz: J. T. H. Mize, Stan Kenton or Duke Ellington (depend-ing upon current bookings).

And Don't Forget: THIS IS ONLY A PARTIAL LISTING. THERE ARE MANY MORE NAMES TO BE ADDED!!!!

If you were preparing this report, just what would you add? We have tried very hard to schedule programs so that you can hear the ones which interest you. It is impossible to pick out highlights because every program will represent the ultimate in preparation and performance. There are unavoidable conflicts, but they have been kept at a minimum.

Don't forget to note the luncheons. Several more luncheons are being planned, and information concerning these will come to you just before the convention begins.

In our last report, we emphasized the "3 P's": *Personal Satisfaction*, *Pride in Profession*, and *Professional Growth*. We are convinced that this magnificent program will more than fulfill the first two "P's," but we want to remind you all over again that the real heart of this convention lies in your attendance at the sectional meet-

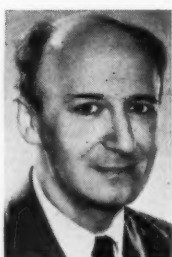
(Continued on page 24)

Duane H. Haskell is Head of the Department of Fine Arts, Arkansas State College, State College, Arkansas.

THREE CONVENTION SPEAKERS



Samuel Chotzin-off, General Music Director of the National Broadcasting Company, will speak at the first General Session on Monday, February 11th.



Arthur Loesser, Head of the Piano Department, Cleveland Institute of Music, will speak on "What the Piano Has Meant to Man."



Dr. J. T. H. Mize of Myrtle Beach, South Carolina, will speak on "The Jazz Genre", Tuesday, February 12th at 4:00 p.m. at the American Music Session.

y,
n,
ert

nn
M.
er-
er-

an
d-

Y
E
BE

rt,
ve
ns
ch
ck
m
a-
re
ve

is.
ng
ng
he

ed
n,
al
is
an
nt
he
in
et-

ze
h,
a,
n
z z
es-
y
m.
an

ER



The Steinway is a 'plus' in teaching

It helps students develop faster

The piano chosen by the great pianists is certainly the most desirable for students for three reasons: (1) The deep musical tone of the Steinway and its gentle authority inspire the beginner to work, and to stay at it; (2) Accelerated Action®—a Steinway exclusive—speeds mastery of fingerwork—in simple measures or difficult passages; (3) With its rugged construction, the Steinway takes punishment nobly. Because these points of proven superiority count high as professional assets for studio, practice room or recital stage, the Steinway sounds best, serves longest, and is the most economical of pianos.



Steinway

THE INSTRUMENT OF THE IMMORTALS

Great artist-teachers use the Steinway
SERKIN (at piano), Victor Babin, Mona Bates, Bomar Cramer, Orazio Frugoni, Mieczyslaw Horszowski, Gunnar Johansen, Wiktor Labunski, Guy Maier, Egon Petri, John Powell, Bruce Simonds, Alexander Tcherepnin.

Our booklet, "How to Choose Your Piano," will be sent free if you write Steinway & Sons, 45-02 Ditmars Blvd., Long Island City 5, N.Y.



The Steinway Professional A practical instrument specially designed for professional use. Rich in tone and stamina, can be delivered to you for a small DOWN PAYMENT. Liberal terms.



CONVENTION PROGRAM

of the

NATIONAL BIENNIAL CONVENTION

of the

81st YEAR

Sunday, February 10

Morning

Registration

SECTIONAL MEETINGS

- A. Junior Piano
- B. American Music, Anthony Donato, Northwestern University, presiding
"Experimental Music"
John Cage, assisted by David Tudor, pianist
- C. Senior Piano
"What the Piano Has Meant to Man"
Arthur Loesser
"Evaluating Piano Pedagogy"
Theodore F. Normann, University of Washington
- D. School Music, Sister M. Casimir, O. P., Omaha, Nebraska presiding
Program devoted to Parochial School Music Problems
- E. Theory-Composition Subject Area
Joint Meeting of MTNA-MENC Committee on College Theory Requirements
- F. Musicology
"The Function of the Musicology Committee in MTNA"
A discussion by a panel comprised of representatives from the MTNA divisions
- G. Voice, Eleanor Abercrombie, Birmingham, Alabama, presiding
"Special Problems and Procedures for the Teaching of Singing"
a. Breathing functions and support
b. Ways to improve vocal production
c. The aspects of tone quality
d. Vocal musicianship
e. Register problems
f. The singing teacher as a music educator

Afternoon

Opening of Exhibits
Council of State and Local Presidents
West Central Division Executive Committee Meeting
Southern Division Executive Committee Meeting
Joint MTNA-MENC Meeting, "Cooperative Study of Secondary School Standards"
General Sessions, joint meeting, ASTA-MTNA

I

Angel Reyes, violinist, and Audan Ravnar, pianist, Northwestern University.
Sonata in E Flat, K. 380Mozart
Variations and CapriccioDello Joio
Sonata in C (1939)Hindemith
Three Hebrew Melodiesde Menasse
Yemaya (Cuban Dance)Camejo

II

"The String Situation in a Professional Symphony Orchestra"
George A. Kuyper, Manager, Chicago Symphony Orchestra

SECTIONAL MEETINGS

- A. Joint Senior-Junior Piano Meeting, John T. Moore, University of Washington, presiding
Organization of Piano Subject-Area Section and Election of Officers
- B. String: ASTA and MTNA String Committee, Otto Lepert, Lyon & Healy, Inc., Chicago, presiding

I

Program by the Michigan String Teachers String Orchestra

II

"The String Situation from an Outsider's Point of View"
Hobart H. Somers, Assistant Superintendent of Schools, Chicago

C. Church Music, Mildred Andrews, University of Oklahoma, presiding

D. Musicology
"Luigi Dallapiccola"

Hans Nathan, Michigan State University

E. Theory-Composition Subject Area Section

"The Teaching of Elementary Strict and Free Counterpoint Concurrently"

Howard Talley, University of Chicago

"A New Method of Teaching Counterpoint"

Hans Tischler, Chicago Musical College of Roosevelt University, Chicago

Address by Paul Koepke, North Carolina College

F. Wind and Percussion Music, Richard M. Renfro, Western Carolina College, presiding

Topic: Motivating the Teaching Field in Wind and Percussion Instruments

a. "Motivation by Means of Proper Literature"

Himie Voxman, State University of Iowa

b. "Brass Instruments"

Harold E. Smith, Western Carolina College

c. "Flute Family"

Everett Timm, Louisiana State University

d. "Single Reed Instruments"

David E. Price, Iowa Wesleyan College

e. "Double Reed Instruments"

Robert J. Organ, Denver, Colorado

f. "Evaluation of Small Ensembles and Choirs of Like Instruments"

Harry R. Gee, Arkansas State College

g. General Panel Discussion

G. Music in Colleges Subject-Area Section

H. Psychology-Therapy

Topic: "Psychology in Music"

(Continued on page 28)

THREE CONDUCTORS WHO WILL APPEAR AT THE 1957 MTNA CONVENTION



Maynard Klein,
Conductor of the
Michigan Singers.



Bernard Goodman,
Conductor
of the University
of Illinois Sym-
phony Orchestra.



Dr. Henry Veld,
Director of the
Augustana Col-
lege Choir.



At last!

THE Career

PRIVATE PIANO TEACHER HAS COME INTO HER OWN!

IN DAYS GONE BY, private piano teaching was not considered too seriously. Few thought of it as a career or as an accepted profession.

Many people treated the piano teacher with good-natured tolerance. They liked her because she could teach "Mary" to play a few pieces . . . and lessons were not expensive.

In those days, pin-money teachers were legion. Well-trained *career* private teachers were rare indeed.

These pin-money teachers gave just piano lessons with little thought to the educational and cultural side of music . . . besides, reliable early grade theory materials were almost non-existent.

BUT, TODAY ALL THAT IS CHANGED . . . the *career* private piano teacher has really come into her own. She is accepted as belonging to a "calling", ranking in prominence with the legal and medical profession . . . her standards are high.

The income of the *career* private piano teacher ranks high. Very often it equals or exceeds the music professor in college . . . and, she is her own boss.

Today the *career* private piano teacher is accepted as a social and cultural leader in her community. She has earned this esteem through diligently preparing herself to impart music training to the youth of her community . . . and, she has at her command many sources of excellent educational teaching materials.

We, of the Progressive Series Plan of Music Education, like to think that we have helped to bring about this transition in the life of the *career* private piano teacher.

Starting as far back as 1912, the Progressive Series Plan has been a dominant factor in securing the proper recognition for the *career* private piano teacher. By supplying a comprehensive program, prepared and edited by outstanding authorities, the Progressive Series Plan has at last brought the *career* private piano teacher into her own.

THE PROGRESSIVE SERIES PLAN OF MUSIC EDUCATION

*Created by 54 noted musicians
for the private piano teacher*

- Tested Lesson Plans
- Teacher Workshops
- Pre-instrumental Program
- Foreign Music Seminars
- Correlated Theory Program
- Superior Teaching Materials
- Institutional Affiliation
- Teacher Placement Service

AFFILIATION BY APPOINTMENT ONLY

Career teachers with acceptable backgrounds and active classes are invited to inquire about Appointment and Teaching Authorization.

No fee for appointment.

*A copy of the handsome brochure,
"The Career Private Piano Teacher"
will be sent without obligation.*



PROGRESSIVE SERIES PLAN

P. O. BOX 233 • CLAYTON, ST. LOUIS 3, MO.

*Progressive Series Teachers are located in every state and 14 foreign countries.

PROGRESSIVE SERIES PLAN

Dept. AM-1 P. O. Box 233, Clayton, St. Louis 3, Mo.

I am a career private piano teacher with an active class.
Please send me a copy of "The Career Private Piano Teacher".

Name.....

Address.....

City.....

Average Number

of Pupils.....

Zone.....

State.....

IN answer to the article "The MTNA Piano Teachers Workshop Story" by Karl O. Kuersteiner which appeared in the September-October 1956 issue of *AMERICAN MUSIC TEACHER* many individuals have written to the MTNA National Office asking for further details, and, in some cases, applying for a PTW for their communities.

Believing that many people would like to have more detailed information regarding this new MTNA project, a booklet is now being printed for distribution from the National Office as well as at the 1957 MTNA National Convention which will give complete information on the Workshops, as well as the procedure to be used in applying for a PTW. Be sure to pick up a copy of the PTW booklet at the convention, or write to the National Office for one, if you would like to learn more about the MTNA PTW.

Realizing that some people will not get to the Chicago convention, additional PTW details are given here.

Pilot Workshops

When the MTNA Piano Teachers Workshop plan was first formulated it was decided that some "pilot" Workshops should be held in order to test the ideas that appeared sound on paper. The Music Teachers Associations of Miami, Jacksonville, and Tampa, Florida, graciously agreed to cooperate with MTNA, and a test Workshop was staged in each of these cities with thoroughly satisfactory results.

These test Workshops proved that the PTW plan was sound, and could be undertaken by local Music Teachers Associations anywhere in the United States with advance assurance of enthusiastic acceptance by those

Additional Information About the MTNA Piano Teachers Workshop

who participated. Moreover, no outside experts were required; within a normal sponsoring group were to be found all the "masters" needed. It was also found that the plan had been worked out in such minute detail by MTNA that those in charge of the event knew in advance exactly what procedures to follow from the early planning stages to the end of the Workshop Day.

This PTW "day" starts at 9:00 a.m. and lasts until about 4:30 p.m. Six sessions and a noon luncheon comprise the one-day agenda. The sessions are entitled:

1. *Studios; Their Location, Arrangement and Equipment*
2. *Recruiting Students and Sustaining Their Interest*
3. *Teaching Materials*
4. *The Business Side of Music Teaching*
5. *Ideas for Private and Group Teaching*
6. *Student Recitals and Appearances*

For each of these sessions MTNA supplies a series of carefully selected questions to be discussed by those attending; such questions as: "What are the legal tax deductions for a private music teacher?" "How is parent cooperation best obtained?" "How should a teacher raise fees?" "How are lesson interruptions avoided?" "What is the ideal arrangement for a studio?" These are merely samples of the more than fifty down-to-earth questions explored.

PTW operates under a general chairman, a discussion leader, and four panel members, all selected in advance from among the membership of the sponsoring organization, plus a consultant who may or may not be from another community. Other than well-rounded teaching experience, no special abilities are required of these resource persons.

All Aids Supplied

The MTNA National Office is prepared to supply every aid needed to assure a well-run and well-attended meeting. These supplies include:

1. *Announcements.* Specially printed in two colors and mailed by MTNA not only to teachers in the host city, but also to all teachers within reasonable traveling distance of it. MTNA pays printing, postage, and mailing costs. A portion of the 400 copies of the announcement printed for each Workshop is also sent to the sponsoring organization for additional distribution.

2. *Procedure Manual.* Supplied to the General Chairman, this Manual outlines in complete detail the mechanics of producing a Piano Teachers Workshop; when and where to hold it, how to select resource persons, how to assign questions to them, how to get advance publicity, how to enlist merchant cooperation, how to keep on schedule, plus suggestions on finances, registration routine, and so

(Continued on page 25)

ONE OF THE SYMPHONY ORCHESTRAS SCHEDULED FOR THE MTNA 1957 CONVENTION



University of Illinois Symphony Orchestra, will perform at the Illinois State Music Teachers Association program, Wednesday, February 13th at 1:30 p.m.

NOW...the benefits of individual instruction in class piano teaching with WURLITZER ELECTRONIC PIANOS AND MONITOR SYSTEM



Mrs. Fay Templeton Frisch, Wurlitzer Music Education Consultant, demonstrates the Wurlitzer Multi-Piano Monitor System and Wurlitzer Electronic Piano to music educators.

When the curtain rose on the above demonstration, the scene was little different from a regular class piano group. The youngsters were seated at six Wurlitzer Electronic Pianos, all connected to the monitor located on Mrs. Frisch's desk. Each piano was equipped with silent earphones. None of the youngsters participating in the demonstration had any previous instruction.

Mrs. Frisch opened the session in the usual way, with the lesson instruction to the group. She then asked the children to practice the lesson material just explained, and instructed them to put on their earphones. The children proceeded to practice — silently — not a sound was heard in the room, but each child could hear his own piano through his own earphones.

During the practice playing, Mrs. Frisch listened privately to each child by flicking a switch on the monitor box on her piano, and gave individual assistance

to each. She also played her piano, heard only by the child she was tuned in on, to point out corrections.

Finally, switches were thrown to permit sound, and the children demonstrated the progress they had made. All in all, an impressive demonstration of how perfectly the Wurlitzer Multi-Piano Monitor System and Wurlitzer Electronic Piano lend themselves to class piano instruction.

The low, low cost puts Wurlitzer Electronic Piano and Multi-Piano Monitor System within easy reach of school or studio budget. Find out how you can use it to increase your teaching capacity.

THE RUDOLPH WURLITZER COMPANY
DE KALB, ILLINOIS

THE RUDOLPH WURLITZER COMPANY
Dept. AMT 157, DE KALB, ILLINOIS

Please send me a schedule of Mrs. Frisch's piano teacher work shop to be held throughout the United States.

Name _____

Street _____

City _____ Zone _____ State _____

There are reports from Oregon, South Carolina, and many other states and cities, concerning attempts being made to license private music teachers and other teachers of the arts. This movement is not new; the history of attempts to license studio teachers dates back to the period following World War I and before. It seems, however, that at the present time a larger than usual number of government units have undertaken to license studio teachers. Licensing by cities is more common, but some states have considered the proposition too.

Licensing means granting permission to do something. This permission is granted by a legislature, city council, or other legislative body. Its main purpose is to raise revenue, and consequently, there is little discrimination in issuing the license. Anyone who pays the tax gets a license "to do business."

A distinction can readily be made between certification and licensing. To certify means to attest to the truth or excellence of something. A judgment is made, usually by a board or professional group, and based upon an examination of qualifications of the applicant to determine whether his qualifications meas-

John Crowder is Dean of the School of Fine Arts, University of Arizona, Tucson.

Licensing and Zoning

by John Crowder

ure up to prescribed standards. There may be justification for certification, but licensing seems to be based upon a false assumption; namely, that studio teaching is more a business than an educational activity.

Arts Essential

It is important not only for the teachers themselves, but also for the general public to look upon the arts as an essential part of our general educational program. The inclusion of music, drama, art, dance, architecture, etc. in the curricula of public schools and universities is general and universally accepted. Under these circumstances, the arts are taught at public expense from tax revenues. Are the arts less meritorious, less educational, when taught in the studio? Or is studio teaching a "business"? Should the studio teacher be taxed to support his professional colleague in the classroom? Are they both not working toward the same goal, namely, the training and development of the talents of our young people?

Now granted that governments need to raise revenue from taxes, the question at hand is whether it is just, equitable, and desirable to tax music teachers and other teachers in the field of the arts. There are arguments relating to social benefits derived from the study of music which might be summed up in the phrase, "The boy who blows a horn doesn't blow a safe." Certainly learning to play a musical instrument keeps many a child out of mischief. This argument, however, does not take into account the benefits that accrue not only to the individual, but to society in general where that society is musically literate and skilled as practitioners of music. No society can obtain a high level of culture where the study of the arts is not supported and encouraged rather than discouraged by discriminating taxation.

The one argument which city fathers and legislators seem to understand because it is such a large part of our American heritage is based

(Continued on page 23)

ONE OF THE COLLEGE CHOIRS TO PERFORM AT THE MTNA 1957 CONVENTION



Augustana College Choir scheduled to perform at the first General Session, Monday, February 11th at 10:00 a.m.

BY COMPARISON

The JOHN W. SCHAUUM PIANO COURSE

Is Better Than The Best

HIS SUPPLEMENTARY BOOKS

are even better

To Prove It We Will Send You

... **FREE** ...

One Copy Each Of Any Two Books You May Select

— VISIT THE EXHIBIT or use the Coupon on this page —

THE PIANO COURSE

Each Book 85¢ — Except Pre-A 70¢

- Pre-A—For the Earliest Beginner
- A—"The Red Book"—Grade I
- B—"The Blue Book"—Grade I½
- C—"The Purple Book"—Grade II
- D—"The Orange Book"—Grade II½
- E—"The Violet Book"—Grade III
- F—"The Brown Book"—Grade IV
- G—"The Amber Book"—Pre-Virtuoso
- H—"The Grey Book"—Virtuoso
- After "H" Book Book I Book II

THE ADULT COURSE

Each Book 85¢

- Book I Book II Book III

THE "POP" COURSE

Each Book \$1.00

- Book I Book II Book III
- Book IV

NOTE SPELLERS AND THEORY LESSONS

- *Note Speller Book I Book II
- Harmony Lessons, Book I (Note Speller III)
- Harmony Lessons, Book II (Note Speller IV)
- *Note Story Spelling Book
- *Music History Speller
- Rhythm Speller
- *Theory Lessons
- Book I Book II Book III

SUPPLEMENTARY BOOKS

85¢ each Book—70¢ if marked * Before
Title

- Arpeggios and Pieces in all Keys Book I Book II
- Bach-Schaum Book I Book II
- Burgmueller-Schaum Book I Book II
- Chopin-Schaum Book I Book II
- *Christmas Album "Piano Solo"
- *Christmas Album "Piano Duet"
- Czerny-Schaum Book I Book II
- Duet Album Book I Book II Book III
- Hanon-Schaum Book I Book II
- Haydn-Schaum Book I Book II
- Hymn Album
- Left Hand Studies Book I Book II
- March Album
- Mozart-Schaum Book I Book II
- Octave Studies Book I Book II
- *Pedal Studies for Piano Book I Book II
- Piano Accompaniment to "A" Book
- *Pre-A Ensemble Book
- *Pre-A Solo Book
- Preludes, Offertories and Postludes
- Progressive Piano Technic Book I Book II
- Scales and Pieces in all Keys Book I Book II
- Schumann-Schaum
- Sight Reading Book I Book II
- Technic Through Melody Book I Book II
- *Technic Tricks Book I Book II

Without this coupon free copies will not be sent

BELWIN INC.

ROCKVILLE CENTRE
Long Island, N. Y.

Send to

Address

City State

Title of Book 1.....

2.....

A Plea for a Liberal Tradition in School Music

by Arlan R. Coolidge

IN the March-April 1955 issue of *American Music Teacher*, Robert C. Pooley, Chairman of the Department of Integrated Liberal Studies at the University of Wisconsin, contributed a thoughtful and searching article on "Music in the Liberal Tradition" which should have brought considerable response. My first reaction was to sit down and write a rejoinder at once but circumstances did not permit. Now, over a year later, I feel as strongly as I did then; time has only strengthened my opinions. If the subject matter has cooled in the interim, I hope I may bring life to it again, perhaps adding effective fuel along with some useful conclusions.

The article by Mr. Pooley covered such a broad historical panorama that I shall not try to deal with all of it here. His point that the man of affairs in the seventeenth century engaged in amateur musical performance without self-consciousness, and that today men of similar rank are likely to hide any such talent, is largely true. One might refer to the thousands of amateur orchestras and chamber groups which now are active in America—to those made up of doctors, for example—but perhaps these are not men of affairs in Mr. Pooley's sense. It is certainly true however, that music, for all its gains in recent decades, is far from reaching a place in our educational system equal in prestige to the other literatures and sciences. The influence of

eighteenth century rationalism was felt in music as in the other activities of man, but so much has happened since the days of Rousseau that it is difficult to trace present practice back to French reasonableness, as Mr. Pooley does in part at least. After all, ambassadors were ardent amateurs in Beethoven's life time, and even our own Franklins and Jeffersons approved and practiced music. To come to grips with our problem requires a closer look at more recent happenings.

Puritan Forebears

It also will not quite suffice to make excuses because our Puritan forebears set us such a bad musical example. Recent studies have shown that music was not entirely anathema to our God-fearing forefathers, as once was glibly assumed, and psalm singing of a lively character, with some instrumental support, enlivened religious and social occasions in Colonial America. There was a theatrical and musical life in our coastal towns, and music publishing had begun already in the eighteenth century. By the mid-nineteenth century the production of sheet music and song books was big business, American composers winning a prominent place for themselves in the popular and semi-popular field. There was also a good beginning made in public school music well before the Civil War. Why, then, has music had such a struggle in the present century? Why do our composers eat only if they can

lecture or teach? Why have there been crushing deficits for all our great symphony orchestras, and our one or two major opera companies, with no helping hand from all the people through tax support? Why do so many worthy young American artists wither on the vine, and give up the struggle after repeated attempts to play or sing themselves into the public's favor? Why is music still likely to be one of the first subjects to be trimmed when a town's financial going gets rough?

I cannot find Mr. Pooley's explanations valid either for present-day Europe or America. If eighteenth-century intellectualism laid a cold hand on higher education, it did not stifle Heine, Schiller, Grillparzer, and other Romantic poets who were seized upon by the great European universities as artists of highest quality well worthy of study. Byron, Wordsworth, Shelley, the whole Romantic crew, became staples of college courses and have been shorn of their first glamour only recently. Music, to be sure, was studied in the European universities more or less as botanical specimens, but every provincial town supported its lyric theater and had a concert life to a greater or lesser degree. If the philosophy of the eighteenth century had persisted in full force, the great Romantic era never would have developed.

The American college has differed historically from its sister European

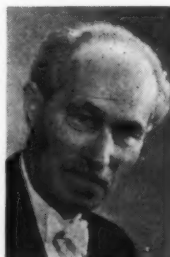
(Continued on page 26)

Arlan R. Coolidge is Chairman of the Music Department, Brown University, Providence, Rhode Island.

MTNA-ASTA PROGRAM PARTICIPANTS



Bernard Fischer, instructor of violin, viola, and string methods at the Cosmopolitan School of Music, Chicago, Illinois, Chairman of the String Committee.



Geza De Kresz, Professor of violin at the Royal Conservatory, University of Toronto, Canada, will present a lecture-demonstration on advanced technique.



Frank W. Hill, Iowa State Teachers College, Cedar Falls, is President of the American String Teachers Association.

The February Issue of **MUSIC JOURNAL**

(Edited by Sigmund Spaeth)

will be dedicated to the

MUSIC TEACHERS NATIONAL ASSOCIATION

It will contain stimulating and informative articles by

Karl O. Kuersteiner, President, MTNA

Duane H. Haskell, 1st Vice-President

S. Turner Jones, Executive Secretary

Leland A. Coon, Treasurer

E. W. Doty, Chairman MTNA-MENC-NASM Liaison Committee

Every member of MTNA will want a copy of this issue for permanent reference. If you subscribe now, you will get this February issue free of charge, and your subscription will start with the March issue. You may also have your choice of any one of the following free premiums:

- (1) Carl Sandburg's *New American Songbag*
- (2) Sigmund Spaeth's *55 Art Songs*
- (3) Guy McCoy's *Portraits of the World's Best Known Musicians*

The total cost is only \$3 per year, \$5 for two years (10 issues per year)

Use the Coupon below to secure prompt attention

Sigmund Spaeth

Editor, Music Journal

157 West 57th St., New York 19, N. Y.

Dear Mr. Spaeth,

Enclosed is check (money order, cash) in the amount of \$3 (\$5) for a one (two) year subscription to *Music Journal*, starting with the January (March) issue, 1957. It is understood that I get the February (MTNA) issue free of charge, plus the premium checked by me: (1) (2) (3)

Name

Address

A Georgia Teacher's Thoughts On the Values of Music

by Linton Cole

IN the May-June 1956 issue of *AMERICAN MUSIC TEACHER*, Jeanette Cass wrote an article entitled "Values of Music for Daily Living" in which she challenged all teachers to instill into their students a love for the Art of Music. She exhorts pupils—our future teachers—to prepare to do battle against indolence and ignorance.

Deaf Spots

Walt Leonard Hansen answered this article in the September-October issue with "More Thoughts on the Values of Music." He argues the impossibility of explaining the reason some people get an emotional pleasure from a Bach Fugue or Invention while others are irritated. Miss Cass had suggested lack of training or education. Mr. Hansen wonders about this, and says that he knows Miss Cass wonders too. He points up his case from his own knowledge of people who loved much good music, but had a deaf spot for Brahms, or for Debussy, or others.

These are not examples showing the incorrectness of Miss Cass's thoughts. One may recognize art without liking all art. Mr. Hansen says nothing about those who continue to be thrilled by trite music (or any trite copy of other arts) after having been exposed to an environment of art in good taste. Perhaps because he has found none. I can say

Linton Cole is a private teacher of music in Atlanta, Georgia.

that I have found no one who does not appreciate good music after a fair trial. They may not like all good music, but who does? I have a deaf spot myself, though I try not to pass this on to my students. It is my policy in teaching to present music of the highest quality within the technical and emotional range of the student. All that I teach is music. If the student gets some social rewards, that is a by-product. (It is there, of course, but I do not teach social graces.) If the student learns discipline, that is a by-product, or perhaps a means to the end of good music. All of my students do not like Bach, for example. But all of my students like good music. If their personal taste does not follow Bach, they like Mozart, or others.

Enthusiasm

Perhaps all this could be put down to enthusiasm. Certainly I am enthusiastic about music. Are not all music teachers? All musicians? If not, perhaps that is the reason for the prevalence of trivial music.

I do not wonder about education in the arts. It works. It leads to a deeper and fuller life. I cannot understand Mr. Hansen's wondering.

It is true that the Church should present inspired music, perhaps to the exclusion of lesser music, but the Church is not as much to blame as Mr. Hansen would have us believe. It is true that God is the fountainhead of inspiration, but the Church is not the only place in which one can

find God. The Church alone can not accomplish the revolution toward good music. The mathematical proportions are out of balance. The youth of today spend part of one day a week in Church, but most of five days a week in school. The schools must do their part.

Trivial Music

The Church is not alone in the presentation of trivial music. There are other forces which have a powerful influence on our young people, namely, television and radio. These commercial media must present what will sell. Good music does, of course. We in Atlanta have a very successful good music station, WGKA. However, good music sells only to the educated listener. Not necessarily the listener who has a college degree, but one who has learned to appreciate good music.

Here we come to Mr. Hansen's enigma. If education does not help, then church music will not get better. The church leaders will not allow it. School music will not get better. The majority of the people and their leaders will not allow it. Music in radio and television will not get better. These must reach the large audience to live. Nevertheless, music is getting better. Through the educational efforts of enthusiastic teachers, an audience of people who appreciate good music is being built. All factors must work together for better art. Education does work. Education must lead the way.

AMERICAN MUSIC PROGRAM PARTICIPANTS



Dr. Paul Beckhelm, Director of the Conservatory of Music at Cornell College, Mount Vernon, Iowa, Chairman of the American Music Committee.



Anthony Donato of Northwestern University, Evanston, Illinois, will preside at the first American Music Session, Sunday, February 10th at 10:30 a.m.



Marian Jersild, pianist, from the University of Kansas, Lawrence, will perform Monday, February 11th at 1:30 p.m. at the American Music Session.

FOR THE STUDENTS

Recommendation Requirements

by Thomas Gorton

ACCORDING to the nursery rhyme little boys are made of "snips 'n' snails and puppy dog tails" while little girls are made of such delightful ingredients as "sugar and spice and everything nice." This highly discriminatory situation lasts only briefly, of course. By the time the horrid little boys and angelic little girls have grown up and have been put through the mill of our college curricula they should all, regardless of sex, be pretty uniformly composed of elements of professional ability, general intellectual capacity, and social charm, and can all be unreservedly recommended to prospective employers—in theory, that is.

Actually, we all know this is a ridiculous statement. The administrator consciously divides his graduating class into categories—the top-flight group of the very few whom he would be delighted to retain on his own faculty, the few whom he would be embarrassed to recommend, and the large middle group about whom he can speak and write with varying degrees of warmth.

It seems to me that an attempt to catalog some of the things which an administrator looks for when he himself is considering the employment of a new staff member would pretty well parallel a list of the requisites which he is looking for in a student about to be recommended. Broadly, these are matters of professional competency and certain personality traits.

Thomas Gorton is Dean of the School of Fine Arts, University of Kansas, Lawrence.

Concerning the aspect of professional training, it is fairly widely known that a master's degree from a school of recognized reputation is a prerequisite to a full-time college teaching job in applied music or theory, but what stands back of this degree? Many times our students are unaware of the reasons for the subject matter required of them and are prone to regard course work as just so many hurdles placed between them and their degrees.

Degree Requirements

Most of our music schools have modeled their degree requirements upon the standards set up by the National Association of Schools of Music. A committee of the NASM is currently at work on a project to express in simple, clear language the objectives of the various areas of the curriculum. Although the statement has not yet been finally formulated, there exists among the group of administrators on the committee rather unanimous opinion that the candidate for the Bachelor of Music degree should exhibit competence in the following respects:

1. Ability to write melodic, rhythmic and harmonic dictation.
2. Ability to sight sing.
3. Ability to harmonize melodies of various types, using various harmonic styles, on paper and at the keyboard.
4. Ability to make choral arrangements for various combinations of

voices.

5. Ability to play modulations and cadences at the keyboard.

6. Ability to improvise.

7. Ability to analyze the harmonic and formal characteristics of music of the various periods.

8. Ability to write counterpoint of at least the degree of complexity of a three-part invention.

9. Ability to discuss intelligently any score placed before him or work performed for him.

10. A broad knowledge of the important music literature and a more specific knowledge of the music in his own performance medium.

11. Factual information concerning the significant events in the field of music.

These are all abilities which we expect of an individual of whom we can say, "He's a good musician." The aural part of his training should give him the faculty of being able to read a score silently and hear it in his "mind's ear," or, hearing it audibly, he should be able to see it transposed to notation. In addition the applied music candidate should be a top-notch performer. Nowadays no one wants an applied music teacher on his faculty who cannot demonstrate his artistry in public performance. The teacher owes this to himself, to his students, and to the institution. Fortunately, most of our young people in applied music are eager to perform. To paraphrase Pirandello, they are characters in
(Continued on page 21)

THREE MTNA STANDING COMMITTEE CHAIRMEN



Dr. Robert A. Warner of the University of Michigan, Ann Arbor. Chairman of the Musicology Committee.



Miss Jeannette Cass of the University of Kansas, Lawrence. Chairman of the Student Affairs Committee.



Dr. Tom Turner of the State University of Iowa, Iowa City. Chairman of the Theory - Composition Section.

The American Composer and the Teacher

by Anthony Donato

THERE is an old saying that "familiarity breeds contempt" but one is sometimes led to believe that in the case of new music the contempt is already present without the familiarity. It is as if most people had the attitude of Rossini. Rossini, not a warm friend of Wagner, was asked his opinion of *Lohengrin*. "One cannot judge a work upon a single hearing," he said, "and I have no intention of hearing it a second time." In many cases, American composers are happy to have a work heard a first time.

Perhaps something should be said about the general nature of contemporary music. For some uninitiated listeners, amateurs or professional, much new music can present a bewildering experience and it may be that a program of progressive listening would solve the problem. The terms "contemporary" and "dissonance" may or may not be synonymous. In pictorial art, one painting may be close to photographic perfection while another may be completely abstract design, yet both can express, in different ways, a feeling of the times. The same is true in music. Simple materials can be assembled in such a way as to give a feeling of today just as

legitimately as the use of much more complex material. The answer is, of course, in the manner in which these materials are used.

One often refers to a "composer's style," as if an adjective or two might conveniently and neatly clarify any composer. This is, of course, impossible, since most composers have several styles on which to draw as the occasion warrants. These attempts at narrow, stylistic filing are sometimes misleading to a musician interested in music of a particular category. The music of Aaron Copland may be used as an example. Anyone familiar with only some of his early piano pieces might conclude that the composer is a mild impressionist. "Music For the Theater" would lead one to believe that he is an avowed exponent of American jazz, while the ballets suggest one who bases his writing on American folk-lore. On the other hand, an abstract work such as the *Quartet for Piano and Strings* presents a completely different picture. The fact is, Copland, like most composers, fits into several categories. The musical materials used for a particular composition might be entirely unsuited to the demands of a piece intended for another purpose. Then, too, within any category, one must always consider the natural growth

of the composer. It would be ridiculous to say that a quartet written ten years ago is worthless simply because it does not sound like one written last week; but a span of ten years is bound to show differences in the work of any active composer, even though these differences be limited to the demands of a given musical category.

Teachers can do a great deal to clear up some of the confusion of many puzzled listeners. In applied music, from early stages on, the occasional piece in contemporary idiom will soon build a genuine interest in music other than that from the usually extensively studied Romantic period. A bit of verbal explanation by the teacher will help to make comparison with the customary fare. The same thing applies to directors of instrumental and vocal ensembles. In most cases, young listeners with unformed opinions and tastes are far less prejudiced than some of their teachers and will accept the newer sounds on their own merits without constant comparison with the past.

A Mystery

Those of us who teach composition have seen ample proof of the adaptability of the human ear through the changing standards of material brought in by entering students. New students are now submitting material that would have been found only in the work of advanced students fifteen years ago. This, I am convinced, is largely due to the effects of hearing movie scores, radio, and television backgrounds, bridges and other incidental music, and the availability of new music on records. Here is a real mystery. Why will many older listeners also accept these sounds as background or incidental music but refuse to consider the same sounds in terms of concert or educational usage?

Most younger students already have an interest in new music and it is now a part of the teacher's job to guide this interest. In order to be a leader or guide the teacher must himself know the current practices and cannot rely solely on materials learned in school, materials which too often did not get past the period ending in 1900. The occasionally varied complaint that the hopeless mass of new material makes acquaintance a Herculean task is only partly true; teachers and performers need to develop a sense of discriminating choos-

Anthony Donato is professor of theory and composition at Northwestern University, Evanston, Illinois.

AMERICAN MUSIC PROGRAM PARTICIPANTS



Northwestern University Chamber Singers, William Ballard, Director. Will appear Monday, February 11th at 1:30 p.m. in the Lincoln Room as part of the American Music program.

ing. Most capable teachers are quite able to thumb rapidly through standard material to select something needed by a student. The same sort of familiarity with newer works, along with the ability to evaluate new, unknown works, can come only with a knowledge of style equal to that for the standard fare.

At this point a word should be said for the local area composer. Today there are competent and gifted composers in every section of the country whose work may or may not be known, but which deserves to be heard. Many would be delighted to write a work for a special occasion or purpose, and the net result might well be to the mutual advantage of teacher, performer, and composer. Most composers are, after all, teachers themselves, and have a fair idea of some of the problems to be faced. Non-composer teachers, however, do not always have a clear idea of the composer's attitude toward sound today, and expect him to produce music of an exclusively familiar academic pattern. These same people would be offended to be asked to accept a new novel written in the style of Charles Dickens.

The teacher and composer, then, must work together to bring about some order to the listener who finds himself interested in new music but is hesitant in approaching it wholeheartedly because of its great scope. The ideal way, naturally, for any listener is simply to approach the whole business as simply more music without putting it into a special category, enjoying a new work on its own merits as sound.

Whatever the system, we need to perform and use new works to such an extent that a contemporary work appears on a program not as a novelty, but as a regular and accepted part of the whole, giving us a creative art that is a vital and significant part of our musical life. ▲ ▲ ▲

SUBJECT AREA SECTION CHAIRMAN



Dr. Raymond Kendall, Dean of the School of Music at the University of Southern California. Chairman of the College Music Section.

The President's Corner...

Karl O. Kuersteiner



**MTNA President
Karl O. Kuersteiner**

HEAR YE! HEAR YE! I DECLARE THAT THE BIENNIAL CONVENTION OF THE MUSIC TEACHERS NATIONAL ASSOCIATION OF THE 81ST YEAR IS IN SESSION!

This is probably the only place that I shall have the opportunity to utter these words, because an MTNA Convention starts of its own momentum with all the fire of its own enthusiasm, interest, and seriousness of purpose.

On Sunday morning, February 10th, near the Grand Ballroom of the Congress Hotel in Chicago, Illinois, at 9:00 a.m., the registration of members will begin. As usual, Mr. and Mrs. S. Turner Jones will be in charge of registration. In Chicago, registration will be the symbol of the beginning of another valuable professional experience which has been the characteristic of MTNA meetings for the last 80 years.

It is my belief that the Chicago Convention will be the most outstanding and best attended meeting in the entire history of the Association. Dr. Duane H. Haskell, with the able assistance of the Local Chairmen, the National Standing Committees, the Subject Area Sections, the Executive Committee, the officers, and, above all, the members of MTNA, has planned a truly great meeting for Chicago. That this meeting will be a great occasion one needs only to read the roster of names and events that have been planned. In my opinion, such a meeting should be character-

ized as "a meeting which no teacher of music in America can afford to miss."

I should like to point out two new emphases which will be apparent at the Chicago Convention: (1) On Tuesday morning, February 12th, part of a General Session will be devoted to a "kickoff" campaign for 10,000 new members. This figure is a realistic one. With the plans that have been developed for this campaign, it will be apparent that MTNA should be able to realize this goal. (2) General Sessions in Chicago will take on a new meaning. Each General Session has been planned to be of vital interest to every member of MTNA; not only will outstanding speakers and first-class music be presented, but recent developments in the progress of MTNA action will be explained and made available to our constituency. I refer in particular to the MTNA plan of Piano Teachers Workshops and to the new co-operative plan which is now available between state associations and National MTNA in connection with high school MTNA members. It should be pointed out that the Texas MTA has a paid up enrollment of almost 1500 Student Affiliate members. Hundreds of these members are eligible for MTNA membership. Under the plan worked out between TMTA and MTNA, I predict that most of the high school student members in Texas will become a part of the attractive co-operative plan now in existence.

As you make your plans to travel to Chicago, don't forget that MTNA is not only the oldest music teacher association in America, but it is the only one whose membership includes all fields of music alike. And MTNA is the only music teachers association which gives special focus to the importance of the studio and private teacher as the basis of musical America.

If you believe in aiding the American music teacher, if you believe in improving music and music teaching, give your full support to MTNA. We hope you will have the opportunity to meet with us and to greet us in Chicago on February 10, 1957.

FROM THE STATE ORGANIZATIONS

CONVENTION CALENDAR

STATES

Oklahoma	March 10-11, 1957, University of Oklahoma, Norman
Alabama	March, 1957, Birmingham Southern College, Birmingham
Texas	June 9-12, 1957, Blackstone Hotel, Tyler
Oregon	1957, Oregon State College, Corvallis
Louisiana	1957, John McNeese State College, Lake Charles
Mississippi	1957, Millsaps College, Jackson
Arkansas	November 7-9, 1957, Fayetteville

DIVISIONAL

Southern	February 9-12, 1958, Florida State University, Tallahassee, Florida
East Central	February 16-19, 1958, Hotel Nicollet, Minneapolis, Minnesota
West Central	February 23-26, 1958, Cosmopolitan Hotel, Denver, Colorado
Western	July 27-31, 1958, Montana State University, Missoula, Montana

NATIONAL

February 10-13, 1957 Hotel Congress, Chicago, Illinois



by Ronald Stetzel

THE Louisiana Music Teachers Association held its Fifth Annual Convention on October 18, 19 and 20 on the campus of Southeastern Louisiana College in Hammond. Convention Chairman was Ralph R. Pottle, Head of the Music Department of the host college.

The convention began with a meeting of the officers and executive board with the President, Willis Ducrest of Southwestern Louisiana Institute, Lafayette.

A special feature of the convention was the address made by Dr. Duane H. Haskell, Vice President of Music Teachers National Association. Dr. Haskell also spoke informally at the

Luncheon which closed the convention. Members in attendance at the Luncheon were also proud to witness the presentation of the first Honorary Membership in LMTA, which was bestowed upon Dr. Barrett Stout, Immediate Past President of MTNA, who was also largely responsible for the founding of this group in Louisiana. The presentation was made by Miss Polly Gibbs, Past President of LMTA.

Two evening concerts were heard, one an outstanding and inspiring performance by the A Cappella Choir of Louisiana State University under the direction of Dallas Draper. The opening night concert by the Mississippi

Youth Symphony, Mr. Roger DiGuilian, Conductor, showed this group to be an unusually well trained and talented one. Still a third full length program featured compositions written by composers living in Louisiana. Composers represented were: Eloy Fominaya, Kilford Neely, James Hanna, Gordon Mack, Heuwell Tir-cuit, and Peter Paul Fuchs.

LMTA has always taken pride in the large amount of music performed at its conventions and this one was no exception. A Quintet for Strings and Clarinet by Mozart was performed by Eloy Fominaya, Northeast Louisiana State College, Kenneth Klaus and Gordon Epperson, Louisiana State University, and Michael Galasso and Walter Barzenick of Southeastern Louisiana College. Louis Kohnop of Southeastern Louisiana College performed the "Kaleidoscope" Suite by Goossens. Piano ensemble music was represented by four talented fourteen-year-old piano students of Mrs. Albert Singleton of Baton Rouge playing the Smetana "Sonata in One Movement," and by a group of two piano pieces played by Mr. and Mrs. Ronald Stetzel of Hammond. Mrs. Elizabeth Gallaher, soprano of Southeastern Louisiana College, sang a group of songs and directed her Madrigalians group in a short program. Those present at the

LOUISIANA MTA 1956 CONVENTION LUNCHEON



A portion of the speakers' table. Left to right: Ronald Stetzel, Louisiana MTA Secretary; Barrett Stout, Immediate Past President MTNA; Polly Gibbs, former President of Louisiana MTA; Duane H. Haskell, MTNA Vice President; Willis Ducrest, President of Louisiana MTA; Sherrod Towns, Toastmaster; A. E. Wilder, Voice Section Chairman, Louisiana MTA.

LOUISIANA MTA 1956 CONVENTION



Duane H. Haskell speaks to members of the Louisiana MTA during their 1956 convention luncheon.

luncheon also heard Miss Mary French Barrett, soprano of Southwestern Louisiana Institute, in a delightful group of songs.

The final half day of the convention was devoted to business and general sessions. George Ruffin Marshall, of John McNeese State College, delivered a scholarly talk entitled "Don Carlo Gesualdo and Temperament—Musical and Murderous." One of the many high points of the program was the panel discussion on "The Search for Basic Values in the Music Lesson." Those participating were Duchein Cazedessus, Moderator, Louisiana Polytechnic Institute, Mrs. W. A. Dunn, a parent of Hammond, Louis Brewer, a private teacher of Lake Charles, and Roy Welch, State Supervisor of Music, Baton Rouge. This discussion was a most interesting one and elicited much participation from the audience.

In addition to the general sessions, each of the four sections of LMTA—Voice, Theory-Composition, String and Winds, and Piano—offered two different meetings.

A. E. Wilder, Southeastern Louisiana College, sponsored a panel discussion on "Basic Fundamentals of Voice Production." Those taking part were: Archie Brown, Southwestern Louisiana Institute, Loren Davidson, Louisiana State University, Mrs. Gallaher, Mrs. Helen Ruffin Marshall, Centenary College, and Sherrod Towns, Northwestern State College. At another session contemporary American music for girl and boy singers was discussed by Mrs. Galla-

her and Dallas Draper, and illustrated by their students.

The Theory-Composition Section under the guidance of Miss Helen Gunderson, Louisiana State University, held a discussion on the topic, "Concrete Plans to Help Private Teachers in Their Preparation of Students Who Will Become College Music Majors," led by Miss Pearl Willis, Louisiana State University, Kilford Neely, Southwestern Louisiana Institute, Mrs. S. D. Allen, Denham Springs, and Mrs. Singleton, Baton Rouge. The second session with George Brown, Southwestern Louisiana Institute, presiding, heard Kilford Neely read a paper entitled, "What Makes This Music Different?" with Edgar Davis, Southwestern Louisiana Institute, at the piano. Walter Jenkins with Mrs. Lucile Snyder Soule, pianist, both of Newcomb College, discussed "Form and Forms."

The String and Wind Instrument Sections had as joint chairmen Eloy Fominaya and Harry Lemert, both of Northeast Louisiana State College. This group heard the history of the Mississippi Youth Symphony as told by its conductor, Roger DiGuilian, and discussed the ensemble approach to orchestral development.

Duchein Cazedessus, Louisiana Polytechnic Institute, was the chairman for the Piano Section. Mrs. W. Underwood Moss of Baton Rouge made an interesting review of three new teaching texts for the beginner, going into some detail concerning the contents of the three books. Mr. Cazedessus demonstrated how a mod-

MUSICORD PUBLICATIONS

"Once Tried — Always Used"

THEORY IS FUN

Book One • Book Two

each 85c

The first NEW book in generations on THEORY that is DIFFERENT. Presents theory fundamentals in a colorful, easily remembered way by use of comic strip style illustrations.

Technic Is Fun	6 Books
Scales & Chords Are Fun	2 Books
Duets Are Fun	2 Books
Pieces Are Fun	3 Books
Music Appreciation Is Fun	1 Book
each 85c	

EARLY ORIGINAL CLASSICS

by Russell E. Lanning

\$1.00

An authentic collection of 29 pieces by Bach, Haydn, Mozart, Beethoven and other 17th and 18th century composers. Since the many essential ornaments are correctly written out, it is a superb book to introduce the CLASSICS to the young student.

NOTEBOOK OF ANNA MAGDALENA BACH

(Selected Piano Compositions
in Original Form)

by Russell E. Lanning

\$1.00

These easier selections from the Bach Gesellschaft include all the original ornaments thoroughly explained and written out. The editing also includes detailed suggestions for proper phrasing and authentic performance.

Russell Lanning as a specialist in Ornamentation has been highly acclaimed by Mme. Rosina Lhevine of Juilliard School of Music and George Anson of Texas Wesleyan College.

MUSIC BY THE MASTERS by Lanning
DUETS FOR EVERYBODY by Mittler
MUSIC FOR EVERYBODY by Mittler
Each \$1.00

"PLAY THAT TUNE"

Four Books

Very easy arrangements of familiar tunes for the first and second year piano student. Lies well under the hand. Really singable.

Compiled & Arranged by Georges
Bermont, 75 cents each

MUSICORD PUBLICATIONS

(Write for Free Catalogue)

858 Post Ave., Staten Island 10, N. Y.

ern composer might go about experimenting with new sound combinations, using as illustration the tune "Swanee River" in many different ways. Earl D. Stout, Louisiana State University, presented a lecture entitled "The Choice and Use of Technical Material" in which he made a plea for well organized technical work and spoke of specific exercises and how they should be practiced.

At a later session Mrs. Florence Z. Allbritton of Northeast Louisiana College presented a profitable workshop in which she discussed methods of teaching certain pieces, and Miss Eleanor Brown of Northwestern State College played a most interesting program of teaching pieces in the modern idiom, making comments about each piece she played.

The Louisiana Music Teachers Association will hold its 1957 Convention on the campus of John McNeese State College in Lake Charles, and members are already looking forward to the next one.



by Julie Overseth

THE 55th Annual Convention of the Minnesota Music Teachers' Association was held at the University of Minnesota on June 17 and 18, 1956. The program featured outstanding Minnesota musicians and opened Sunday afternoon with a recital given by Rupert Sircom, Organ-

ist at Westminster Presbyterian Church; Roy Schuessler, Professor of Voice at the University of Minnesota and Thelma Hunter, Instructor of Piano at the University. An added attraction this year was the Robert Andersen String Ensemble.

The recital was followed by a dinner at the Wesley Foundation Church where music was provided by the honor students from the State contest. The speaker of the evening was Rupert Sircom, whose topic was "Church and Secular Music Compared."

On Monday, June 18, Master Classes were conducted in Piano by Thelma Hunter, in Violin by Rosalyn Lockett and in Voice by Roy Schuessler, followed by a Musical Interlude by students. An interesting panel on "Piano Teaching Materials" was conducted by Earl Rymer, Professor at the University. Other members of the panel were Cleo Hiner, MacPhail School of Music, Guy Duckworth, University of Minnesota and Marie P. Nelson, Duluth, Minnesota.

The Junior Ballroom of the Coffman Memorial Union was the scene of the annual luncheon, following which an interesting talk on India was given by Florence Philip, student from Madras, India, and recent graduate of the Minneapolis College of Music.

Following the luncheon the annual business meeting was held, followed by a meeting of District Chairmen. The final windup of the Convention was the Ten Piano and Solo Concert held at Northrop Memorial Auditorium at 8 p.m. James Allen acted as Conductor of the ten grand pianos all playing in unison. The performers were winners in the State Contest. The Solo Division followed and finally the Presentation of Awards.

The officers for the coming year will be as follows: President, Anthony Chiuminato; Secretary, Ruth

Havlik; First Vice President and Treasurer, Mrs. Frances Hoffman; Second Vice President and Membership, Myrtle Weed; and Auditor Harry Farstad.



by Roger P. Phelps

BELHAVEN COLLEGE in Jackson, Mississippi, served as host for the second annual convention of the Mississippi Music Teachers Association on October 27, 1956.

Mr. Harold Avery, Head of the Music Department at Belhaven, served as Local Convention Chairman.

Although the meetings officially did not begin until Saturday, October 27th, master classes in piano and voice were conducted the previous evening by Mr. Edward Kilenyi of the piano faculty of Florida State University, and by Mr. Myron Taylor, voice teacher at the University of Indiana.

Dr. Mark Hoffman, Head of the Music Department at the University of Mississippi, and President of the Mississippi Music Teachers Association, called the convention to order and introduced Mrs. Robert M. Crowe who greeted approximately one hundred members in the absence of her husband, the President of Belhaven College.

After general announcements had

MINNESOTA MTA 1956 CONVENTION



Participants in the Ten-Piano Concert (Intermediate and up).

been given by Mr. Harold Avery, Mississippi's new State Music Supervisor, Miss Ernestine Ferrell, outlined her future musical plans for the state.

Musical interludes were provided by Mr. Ernest C. Bufkin, Jr., of the piano faculty at Mississippi State College for Women, and by the Misses Frances Benner and Betty Jane Kuhlman, soprano and violinist respectively, of the faculty of Mississippi Southern College. Mr. Joseph Huck, Head of Southern's piano department, served as Miss Benner's accompanist, while Mr. Harris Crohn also of Southern, accompanied Miss Kuhlman.

After the first general session had been concluded, Mr. Fred Weber, noted Michigan City, Indiana, composer and arranger of instrumental music, presented a very stimulating and practical illustrated lecture concerned with some of the problems frequently encountered in teaching instrumental music. Mr. Weber was ably assisted by a demonstration group assembled by Mr. Louis Pullo, Director of Instrumental Music at Provine High School in Jackson.

Following Mr. Weber, eighteen of the state's most promising young

musicians were presented in a student recital. Miss Linda Upshaw, piano pupil of Mrs. J. L. Roberts of Jackson, received a gold loving cup which was symbolic of her choice as the best student performer. A very appetizing and reasonably priced luncheon was served to members and guests in Belhaven's Cafeteria at the conclusion of the student recital.

Afternoon Session

Mr. Myron Taylor, former tenor of the Metropolitan Opera Association, and Mr. Edward Kilenyi, protege of Dr. Ernst von Dohnanyi, were featured on the afternoon's schedule of activities. Mr. Taylor's outstanding lecture-demonstration on vocal teaching techniques proved to be most challenging and inspiring, even to those who essentially were not voice teachers. Mr. Kilenyi, who has memorized the entire cycle of Beethoven's 32 piano sonatas, presented to a most appreciative audience a very artistic and musically precise rendition of four of these sonatas which were chosen by the assembled convention members. The following sonatas were performed. Opus 10, No. 1, in c minor; Opus 53, in C Major (Wald-

NOW AVAILABLE FOR
AMATEUR PRODUCTION

"SHOW BOAT"

the immortal musical of this generation
by JEROME KERN
& OSCAR HAMMERSTEIN 2nd
based on EDNA FERBER'S novel

"ANNIE GET YOUR GUN"

by IRVING BERLIN
& DOROTHY & HERBERT FIELDS

Address all inquiries to:

AMATEUR PLAYS

ROOM 1104

11 East 44th Street
New York 17, N. Y.

RODGERS & HAMMERSTEIN's

☆ *South Pacific*

☆ *The King and I*

☆ *Me and Juliet*

☆ *Pipe Dream*

☆ *Oklahoma!*

☆ *Carousel*

☆ *Allegro*

Now Available
for Amateur
Performances

Address all inquiries to:

Rodgers & Hammerstein Musical Plays
11 East 44th St., New York 17, N. Y.

stein); Opus 81a, in E-flat Major (Farewell); and Opus 111, in c minor.

Sectional meetings were under the direction of the following: piano, Dr. Sigfred Matson, Mississippi State College for Women; voice, Mr. Walter Hinds, Mississippi Southern College; theory, Dr. Will Gay Bottje, University of Mississippi; strings, Mr. Roger di Guilian; and, organ, Miss Marjorie Jackson, both of Mississippi Southern College.

The convention voted to hold its meeting next year on the campus of Millsaps College, also in Jackson.

Newly elected officers who will serve for the next biennium are: President, Dr. Roger P. Phelps, Mississippi Southern College; Vice President, Dr. Grady Cox, Mississippi College; and, Secretary-Treasurer, Dr. Parks Grant, University of Mississippi.



by J. Ellwood Jepson

THE highlight of the first year's accomplishments for the U.M.T.A. was the state convention held at the Horace Mann Junior High School auditorium Gymnasium, Saturday, October 13th in Salt Lake City.

J. Ellwood Jepson, President, and Jessie Perry, Vice President, presided at the meeting.

All officers of the Association were in attendance except Mrs. Beverly Pond, who was excused on account of illness.

The meeting was called to order by President Jepson who welcomed the 65 to 75 delegates, visitors, performers, and friends. Opening remarks were made by Vice President Jessie Perry wherein explanations and greetings were read from the National Music Council.

The lectures and demonstrations were well received by those present.

A large basket of flowers was presented by the President to each participant on the program in appreciation of his offering. This gesture was

UTAH MTA 1956 CONVENTION



Demonstration: "Class Piano Methods in School and Studio." Pupils from the third grade piano class of Plymouth School, Granite District, Salt Lake City. J. Ellwood Jepson, Director, standing extreme left. Utah MTA delegates in background.

carried out by daughters of officers of the Association.

The program was performed as scheduled in the bulletin.

Thomas Holland, manager of Glen Bros. Music Company, presented Seldon Heaps, local organist on the Hammond organ, during registration period.

At the close of the Program, a unique demonstration of the new Wurlitzer Class-Electronic Pianos was put on by Glen Bros. Music Company featuring Carol Kasworm and Mary Collier, advanced pupils of Mr. Jepson. A great amount of interest was shown.

Hart Brothers Music Co. and Glen Bros. Music Company, associate members of U.M.T.A. also furnished a sheet music display which was well attended.

A short business meeting followed wherein suggestions were taken for the next convention.

It was decided by those present to hold the next convention during the month of August when school was

not in session.

It was also felt that too many activities were in progress at U.E.A. time to do justice to a state convention and it was suggested that next year, we try to hold the state meeting separate from the Utah Education Association Convention.

The officers and members of the Association acknowledge with thanks all those who so generously gave of their time and talents to make our first convention a huge success through their contributions to the program.

With special mention to Mrs. Ruth Robison, Miss Evelyn Wakely, and Mr. Alan West of the U.E.A. staff; Mr. Leon Miller, Superintendent of Buildings and Grounds, Board of Education, Salt Lake City, and Mr. Norris Boyd and Mr. J. C. Fulmin, Principal and Custodian of Horace Mann Junior High School. A great deal of credit is due these people for their wholehearted cooperation and support in making our State Convention a success.

UTAH MTA 1956 CONVENTION



Demonstration: "Class Piano Methods in School and Studio." Pupils from the fourth grade piano class of Plymouth School, Granite District, Salt Lake City. J. Ellwood Jepson, Director, standing extreme left. Utah MTA delegates in background.

GORTON

(Continued from page 13)

search of an audience, and they'll find their audience, most of them, in the college auditorium rather than in Town Hall, Wigmore Hall, or the Salle Pleyel.

The prospective theory teacher should not be held to high performance standards, but should substitute for this additional emphasis in advanced theory courses in orchestration, fugue, and composition, styles, and analysis.

Either at the graduate level, or before, the embryonic teacher should gain experience in the art of teaching under the supervision of an experienced pedagogue. Although I know there are many of my colleagues who will disagree with me, I believe this can be done simply and effectively in an apprentice situation.

The graduate year should also bring a flowering of the performance ability for students in that area, and additional knowledge in the fields of theory, composition, and music literature.

So far we have discussed professional training, and this is pretty well controlled by our institutions and tied in with degree requirements and credit hours.

Personality Traits

More nebulous, perhaps, and certainly more subjective when it comes to evaluation, but of at least equal importance is the group of personality traits without which no really successful young teacher can operate. And these are the questions which are most frequently asked administrators by prospective employers and by teachers' agencies: "What is he like personally? Does he have an outgoing personality? How does he get along with people? Is he reliable? What are his personal habits? Does he have enthusiasm? Does he really want to teach?" These are not merely fringe qualities. These are significant indications of how well a person will fit into a faculty situation.

The first book of Corinthians puts it succinctly and poetically: "Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal." Transposed into our context a student may play the Paga-

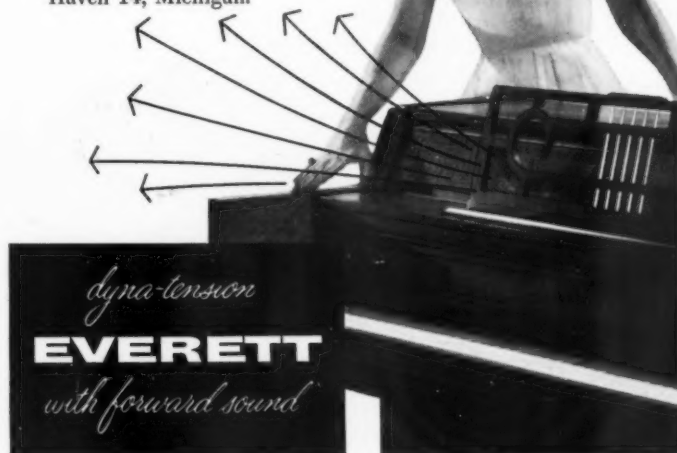


fashion set to music!

fashion with a purpose!

A cane grille on the front of this new Everett projects the tone forward. *The tone freedom, the tone beauty of a grand in a graceful, moderately-priced spinet piano!*

If you're planning to buy a piano soon, send for free literature and name of your nearest franchised dealer. Everett Piano Company, Division of Meridan Corp., South Haven 14, Michigan.



DURING YOUR STAY IN CHICAGO, YOU ARE CORDIALLY INVITED TO SEE AND TRY EVERETT "FORWARD SOUND" PIANOS AT LYON AND HEALY, WABASH & JACKSON.

PRESSER Piano Publications

NEW!

Piano Music by Louis Moreau Gottschalk

Edited by Jeanne Behrend
8 charming piano compositions by Louis Moreau Gottschalk, world famous 19th Century pianist-composer. Rich in musical appeal, the pieces are excellent concert and study material. Intermediate grade. 72 pages. — \$3.00

NEW!

Duets of the Classical Period

Edited by Douglas Townsend
Stimulating four-hand music of the 18th Century for grades 3-4. Includes two works by Haydn, and one each by Clementi, Andre, Burney, and Giordani. 113 pages. — \$1.75

Mozart Sonatas and Fantasies for Piano

Nathan Broder
The result of five years' research by Nathan Broder, one of the world's foremost authorities on Mozart, this new Presser issue is the most authoritative edition of Mozart's 19 sonatas and 4 fantasies for piano now available. 332 pages. — \$5.00

At music dealers everywhere.

THEODORE PRESSER
COMPANY
Bryn Mawr, Pennsylvania

Piano Publications in the AMERICAN MUSIC EDITION Piano Solo

Britain, Radie	Angel Chimes50
Giannini, Walter	Modal Variations	1.50
	Sonatina	1.25
Green, Ray	Dance Set . . .	
	An American	
	Rigaudon .75;	
	An American	
	Pastoral .75;	
	An American	
	Bourree .75	
	Festival Fugues .	3.00
	Pieces for	
	Children75
	Short Sonata in F	1.25
	Sonata Brevis . .	1.50
	Sonatinas for	
	Piano . . .	
	Polka Sonatina	.50;
	Song Sonatina .60;	
	March Sonatina .50;	
	Cowboy Sonatina .60;	
	Square Dance Sonatina .50	
	Twelve Inventions	2.00
Stevens, Halsey	Sonata No. 3 . .	2.00
Ruggles, Carl	Evocations—Four	
	Chants for Piano	2.00

Two Pianos

Bowles, Paul	Night Waltz . . .	1.50
Green, Ray	Jig for a Concert	2.00
Hemmer, Eugene	Introduction and	
	Dance	1.50
Nordoff, Paul	Prelude and	
	Three Fugues . .	1.50

AMERICAN MUSIC EDITION
250 West 57th Street, N. Y. 19, N. Y.

nini-Brahms *Variations* like a house afire, but if he is sarcastically critical of his fellow students he will later, as a teacher, be highly ineffective. He will be the professional griper, the "great-I-Am" who talks down his colleagues to build himself up, the fellow who is impatient with the lesser talented student, the one who will always be the dissident element in a group.

To put it positively, rather than negatively, the graduate most worthy of recommendation is the one who has a marked degree of professional skill and musicianship, who has a dedicated enthusiasm for music, and for teaching, who has humility in the face of the great art of music, who likes people and likes to work with them, who has ethical standards of conduct and who is attractive personally. Well, the last item hardly needs to be said, for the other factors will make him attractive.

This is the kind of complete musician of whom we can write: "I can recommend him without reservation!"

STRING SESSIONS PERFORMERS



Michigan State University String Quartet. Romeo Tata and James Niblock, violins; Lyman Bodman, viola; and Louis Potter, Jr., cello. To perform Tuesday, February 12th at 9:00 a.m.



Angel Reyes, violinist, will appear at the MTNA-ASTA General Session, Sunday, February 10th at 2:30 p.m.

EDITORIAL

(Continued from second cover)

charge will probably be \$5.00 at the most. This is low for a metropolitan hotel dinner. The registration fees will be \$3.00 for Student Members of MTNA or ASTA, \$5.00 for other members in good standing in either MTNA or ASTA, and \$10.00 for those individuals who are not members of either MTNA or ASTA. Payment of the registration fee will allow registrants to attend all concerts and meetings during the convention.

These extremely low charges are made possible by the generosity of all performers, speakers, and workers. *No one is paid for performing, speaking, or participating in any manner in an MTNA national convention.* In fact, all MTNA people contribute their services without receiving any remuneration in any form. All of them pay their dues, their registration fees, and all personal expenses incurred in their work for the music profession in general and MTNA in particular.

In many cases those who hold positions of responsibility in MTNA find that it is necessary to spend many hours working for the Association. In fact, one former president remarked upon leaving office that if he did not get back to his school work soon, he would probably be fired, as MTNA took more time than directing a large department of music in a large institution of higher learning. His remark about being fired was made facetiously, but the rest of the statement concerning the amount of time he spent working for MTNA was absolutely true.

So, when you come to the MTNA 1957 National Biennial Convention in Chicago, February 10-13, 1957, keep reminding yourself that you can receive at least \$100.00 worth of in-service training, and can attend concerts and recitals that would cost at least \$50.00 in admissions, all for the one registration fee.

At the end of an MTNA convention the alert convention-goer who has attended as many concerts, recitals, and sessions as possible will say, "How does MTNA do it?" The answer is found above: only through the hard work and self-sacrificing contributions made by dedicated members of the music profession who have no thought of personal gain is MTNA

able to give so much for so little. That is how MTNA has been able to contribute to the improving of music instruction, and the advancement of musical knowledge and education since its founding on December 26, 1876. ▲▲▲

CROWDER

(Continued from page 8)

upon the fact that a study of the arts—music in particular—is a recognized and well established part of our educational program. Education is available to all at state expense. As a part of the educational program in every state, music has its place and is supported by taxes. The teacher in the public school is not taxed for the privilege of teaching; neither should the studio teacher be taxed. Their objectives are the same—the teaching of our young people so that they may be musically literate and proficient in skills. The results of studio teaching are reflected constantly in the group performance of the school auditorium. Individual instruction and group performance complement each other. One is not a business and the other an educational activity. They are one and the same in purpose and in objective.

Perhaps it would be helpful to call attention to the fact that there is a difference between the practicing of a profession, such as medicine, law, or music, and the profession of a profession, such as medicine, law, or music. Where is the medical school which is taxed, although practicing doctors may be licensed? It is easy to see the difference between the lawyer teaching a student and the lawyer trying a case in court.

The license tax for the teacher cannot be justified; it is inequitable. Even the question of individual instruction, as contrasted with group instruction, has little bearing on the licensing issue. It is the nature of

MUSICOLOGY PROGRAM PERFORMERS



The Michigan Singers, Maynard Klein, Conductor, of the University of Michigan will present the musical part of the program at the third General session, Tuesday, February 12th at 1:30 p.m. The Musicology Committee is in charge of this program, which will be devoted to "The Mass — Yesterday and Today."

the work, its purpose and goal, rather than the way it is conducted or how and by whom the bill is paid.

Another reason for establishing clearly the educational meaning of music study is for the protection of our young people against another kind of legislation. In some cities zoning laws are being drawn so as to remove the private teacher from the residential community, thus making it difficult, and in some instances impossible, for young people to have the benefit of musical instruction. When music teaching is considered a business, it may be licensed, and the next step is to zone it out of the residential community. The results are the same as if schools could not be located in residential areas, but were treated as businesses required to be located in the metropolitan area of cities. Furthermore, the cost of making available music lessons to young students would rise precipitously if every music teacher were forced to have a studio business-office in the metropolitan district of the city. The cost to the student is very much less where a studio is pro-

vided in the residential community. This is particularly true for the quantities of small children who can neither afford to pay the rent for the teacher in the metropolitan district nor to provide the transportation across town. Zoning music out of existence is a natural result of looking upon music teaching as a business rather than an educational activity.

The city fathers will agree that the noise of a residential studio is undesirable. So is the blating of a radio or television. Where noise is a nuisance there are ordinances to deal with it. But this has nothing to do with the normal studio of a music teacher. Besides, if a particular district wishes to take action to eliminate a certain type of noise, it should not be in the form of zoning, which becomes the basis of denying all children music instruction within the limits of that community.

Licensing and zoning are deadly to the interests of music. They should be fought the minute they are proposed. The most forceful argument in fighting such legislation is

MUSICOLOGY PROGRAM PARTICIPANTS



Andrew C. Minor, School of Music, University of Missouri will appear on the Musicology-Senior Piano session, Tuesday, February 12th at 9:00 a.m.



Elwyn Wienandt, Baylor University, Waco, Texas, will preside at the Musicology-Senior Piano Session, Tuesday, February 12th at 9:00 a.m.



Hans Nathan of Michigan State University, who will direct a concert of the works of Luigi Dallapiccola.

the educational character of music study. Music is fully recognized in law as an educational subject. Teaching, the educational process, should not be taxed in the studio any more than in the public classroom.

HASKELL

(Continued from page 2)

ings. This is the place where that third "P" becomes a vital and personal revelation. It is here that MTNA makes its greatest effort to live up to the principles upon which it was founded. Regardless of your teaching interest, there is something important waiting for you in Chicago.

PIANO TEACHERS: Don't miss those sessions presented by the Junior and Senior Piano Committees. They are planned and scheduled so that you can attend both Junior and Senior sessions. Don't miss that **ALL-IMPORTANT** Sunday afternoon meeting with John T. Moore when the Piano Subject-Area Section about which we have talked so long will become a living reality. Don't miss any of the General Sessions, but

note that on Tuesday morning President Kuersteiner and John W. Fulton are going to tell you about the exciting possibilities of PTW: Piano Teacher Workshops. Not only that, a number of the teachers in this country who have participated in these workshops are going to be there to tell you about their experiences.

STRING TEACHERS: Did you know that Geza de Kresz is one of the world's greatest violin teachers? Don't miss hearing this great man who has taught so many of our great artists.

WOODWIND TEACHERS: Do you realize that this is the first appearance of the Wind and Percussion Committee at a Biennial? And look at the program that Robert J. Organ and his committee have planned for you!!

WHAT DO YOU KNOW ABOUT JAZZ? Are you aware that the U. S. State Department recognizes our great jazz players as among our finest ambassadors to European nations? But what do you *really* know about jazz? Paul Beckhelm, Chairman of the American Music Committee, has arranged one program which will be

presented by J. T. H. Mize, known to many as the Editor of **WHO'S WHO IN MUSIC** and equally well-known as an authority on American Jazz. It is fairly certain that one of our famous jazz musicians will be present as a guest, but due to the uncertainty of bookings it is not certain as this issue goes to press whether the guest will be Stan Kenton or Duke Ellington.

Many more things could be said about this wonderful program. There is something for everyone. No one will go home disappointed.

THIS IS YOUR MTNA IN ACTION, BUT IT WILL NOT BE YOUR MTNA UNLESS YOU ARE THERE! See you in Chicago.



John W. Fulton, Executive Vice President of the American Music Conference, Chicago, Illinois, will speak about the MTNA Piano Teachers Workshops at the second General Session.

Announcing...

THE OLDER BEGINNER - BOOK I

an important addition to the...

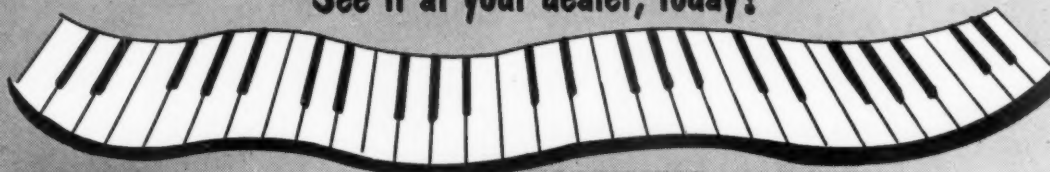
ADA RICHTER PIANO COURSE

New principles in Piano Study designed for any student from ten years of age on. There are no prerequisites involved save the desire to learn how to play the piano.

This is not a "short cut" but a unique approach to the ever growing problem of the Older Beginner.

PRICE **\$1.00** IN U.S.A.

See it at your dealer, today!



M. WITMARK & SONS • 619 West 54th Street • New York, N. Y.

PIANO TEACHERS WORKSHOP

(Continued from page 6)

forth. All these procedures have been tested and found to be effective.

3. *Publicity Release.* Suggested wording of a publicity release to be sent to local editors, state music journals, and radio and television stations in order to help build Workshop attendance, which should not be limited to MTA members. The reason? Non-members on Workshop Day have been found to be most receptive to invitations to join.

4. *Badges.* MTNA supplies 100 attractive white and gold badges with space for the registrant's name, reading "Piano Teachers Workshop" to be worn by each registrant.

5. *Registration Cards.* To record those teachers who attend but who did not register in advance.

6. *Luncheon Tickets.* Distributed to all registrants to assure that only those who have paid their registration fee will be served.

7. *Instructions to Resource Persons.* To be put into the hands of panel members, discussion leader, and consultant well ahead of the Workshop day, in order to make sure that they understand in detail their easily fulfilled functions.

8. *Workshop Agenda.* Following this "timetable" will insure the Workshop beginning and ending on time, as every successful meeting should.

9. *Suggested Introductory Remarks.* An opening statement to be used by the Discussion Leader to set the scene at the start of the Workshop.

10. *Audit Report.* A form on which to report attendance, receipts, expenses, and so forth, so that MTNA, the State MTA, and the sponsoring local association will have a permanent record of the results of the Workshop.

The MTNA-prepared aids, materials, and supplies listed above, and sent many weeks in advance of Workshop Day, relieve the General Chairman and the Local Committee of many planning details.

A standard registration fee of \$5.00 (including the luncheon) has been established for each person attending. The sponsoring local organization retains \$3.00 from each registration fee to meet luncheon costs, consultant's

fee, if any, and any incidental expenses that might accrue. The remaining \$2.00 from each registration fee is sent to the MTNA National Office to help reimburse it for announcements, postage, badges, tickets, registration forms, and other materials and supplies.

While an MTNA Piano Teachers Workshop is not to be undertaken as a money making venture, the sponsoring local association can usually expect a small unexpended fund for its treasury, if luncheon costs are limited to \$2.00 per person, if the Consultant's fee is held to not more

than \$25.00, and if not less than 30 teachers register and attend the Workshop.

If your local group would like to sponsor an MTNA Piano Teachers Workshop, apply to your state Music Teachers Association president for clearance, sending a copy of your letter to: S. Turner Jones, Executive Secretary, Music Teachers National Association, 32 Browning Street, Baldwin, New York. Indicate in the letter when you would like to schedule your Workshop. This date should be at least three months in the future. Four or even five months are just

AMP

Spring Concert Suggestions

ALVIN ETLER	
SONATA, for Bassoon and Piano.....	\$ 3.50
LILLIAN FUCHS	
SONATA PASTORALE, for unaccompanied Viola....	1.25
BERNHARD HEIDEN	
SONATA, for Horn and Piano (1939).....	2.50
QUINTET, for Horn and	
String Quartet (1952).....	Miniature Score: 1.50
	Set of Parts: 5.00
DARIUS MILHAUD	
CONCERTINO D'HIVER, for Trombone and Strings	
Reduction for Trombone and Piano:	2.50
	Score & Set of Parts: 2.00
HEITOR VILLA-LOBOS	
STRING QUARTET NO. 4.....	Miniature Score: 2.50
	Set of Parts: 4.00
STRING QUARTET NO. 7.....	Miniature Score: 3.00
	Set of Parts: 4.50
STRING QUARTET NO. 12.....	Miniature Score: 2.50
	Set of Parts: 4.00
ERNST VON DOHNANYI	
CONCERTO NO. 2, for Violin and Orchestra, Opus 43	
Reduction for Violin and Piano:	5.00
(Orchestra parts available on rental—prices upon request)	

NOW AVAILABLE

The Following New Catalogs

Music for Strings

Music for Winds

Music for Harp

ASSOCIATED MUSIC PUBLISHERS, INC.

1 West 47th Street, New York 36, N. Y.

that much more satisfactory. Your state association president will grant immediate clearance, unless some other nearby state association chapter has already scheduled a similar Workshop that conflicts in territory covered. This is not likely to occur. Clearance is a safeguard to assure adequate attendance.

Because it has been found that an MTNA Piano Teachers Workshop offers concrete aid to the private or studio music teacher, that it stimulates better music teaching and the use of better music, it is the hope of MTNA through the cooperation of its state associations and their local chapters to see Piano Teachers Workshops made available to teachers of music in all sections of the United States.

Lutton Music Personnel Service

and

**CLARK-BREWER
TEACHERS AGENCY**
(Music Department)

**We serve public schools,
colleges, universities, and
conservatories, by provid-
ing qualified music per-
sonnel.**

**MAY WE SERVE
YOU?**

When you need a music teacher
Write — Wire — Phone

**LUTTON MUSIC
PERSONNEL SERVICE**

Room 400

**64 East Jackson Blvd.
Chicago 4, Illinois**
Phone HArrison 7-1279

C. A. Lutton B. Lutton
Manager Asst. Manager

CONGRESSIONAL CHARTER GRANTED TO NATIONAL MUSIC COUNCIL

The legislation to grant the National Music Council a Congressional Charter, which was passed by the House of Representatives May 21 and by the Senate July 23, was signed by President Eisenhower August 1. The National Music Council is the only active musical organization now holding a Congressional Charter.

The National Music Council consists of forty-four nationally active musical organizations, which have a combined individual membership of over 800,000. Its President is Howard Hanson, Director of the Eastman School of Music, Rochester, New York, and internationally known as a composer, conductor, and educator. The Council was organized under the laws of the State of New York as a non-profit membership corporation in 1940.

The Music Teachers National Association is a Charter Member of the National Music Council, and is represented on its Executive Committee by the MTNA National Executive Secretary.

STATEMENT BY THE PRESIDENT

In approving the bill (H.R. 8110), to incorporate the National Music Council, I wish to salute musicians and the important part they play in the life of our people. American music has brought us pleasurable distinction at home and abroad.

Congress has chartered the National Music Council because of its important and effective role as a central body representing virtually all of the major voluntary musical organizations in our country. Its members include symphony orchestras, song writers, choruses, educational associations, publishers, labor unions, music clubs, and others. Thus the National Music Council is truly representative of the American way of life, in which music can flourish as it should in a free democratic society, as a voluntary activity under the nourishment and control of private citizens.

Millions of Americans are engaged in the creation, performance and active appreciation of music. Indeed it is a rare day when any one of us does not hear some form of music; it is hard to imagine our lives without it. The enjoyment of music—speaking for myself, at least—has a moral and spiritual value which is unique and powerful. It reaches easily and quickly across lingual, racial and national barriers. The development of American music, and the native development of any art, is therefore the development of a national treasure.

Dwight D. Eisenhower

COOLIDGE

(Continued from page 10)

institutions. Our old-line liberal colleges were designed originally to train ministers and teachers; the idea of research was a later arrival on the academic scene. The state-supported colleges had the practical aim of turning out scientific farmers and engineers. In neither of these institutions did the fine arts find a natural place. But our public schools were giving instruction in music before the first professors of music were on the faculties of American colleges, and in many instances before the colleges were founded. One must take this into account before laying blame on the colleges for a stunted musical consciousness.

Circumstances

It is a truism that the college can start no higher than the level of the public and preparatory school product which it absorbs. It would have been useless to set up a music curriculum in 1875 similar to that of our present leading institutions; for all its pioneering, the public school music of that day rarely went beyond note-reading and memorization of songs. If the pattern of a liberal arts education in the nineteenth century left music "on the fringe", circumstances and not individuals provide the explanation.

Music developed more rapidly in the schools than it did in our colleges so that early in this century a pattern had already emerged. This pattern placed overwhelming emphasis on pupil performance. Because the professional musician became a better professional because he played and sang, the conviction was reached that young people generally must do likewise. A good idea was misused in its application to students in the mass. To begin with, there is slight possibility that all students up through

APPEARING ON MTNA-ASTA PROGRAM FEBRUARY 12TH



Vilem Sokol of the University of Washington, Seattle, will appear on the panel discussion "Evaluation of Contemporary String Music."



Charlotte Chambers of Northern Illinois State Teachers College, DeKalb, Illinois, will preside Tuesday, February 12th at 9:00 a.m. at the MTNA-ASTA session.



Francis Tursi, teacher at the Eastman School of Music, will perform Hindemith and Brahms violin and piano sonatas, Wednesday, February 12th at 9:00 a.m.

high school can ever be instructed in performance even in prosperous America, and, in addition, the practical battle for time in the contemporary world makes it necessary for the non-professional to choose between mastering a skill, be it vocal or instrumental, and getting to know the great literature of music. The two are not always mutually exclusive but on the school level they seem to have been. The student who is in the crack band, for example, learns his part in selected marches and overtures, spends long hours in practicing and marching, and comes out of school with no knowledge of choral music, of piano literature or opera, and not too much even of band music as a whole. Unless he has a fortunate home environment, the gap between musical cultivation and his own narrow experience is not likely to be bridged. This situation is quite typical and it is true in the case of many school choruses and orchestras no matter how high their performing standards and how dedicated their leaders. You don't get to know a great literature, Italian or French, by learning exact pronunciation and then memorizing a dozen or even fifty selected poems. Neither do you become musical, necessarily, by learning to play a clarinet well enough to join a school orchestra, if you hear only what the school orchestra plays.

Possible Protest

Many of my colleagues will protest that students in school musical groups get into the habit of concert-going and become widely acquainted with all kinds of music. This can be true and still not upset my thesis, namely: that only a small percentage of school students in bands, choruses, and orchestras hear much good music. Even if all of them did, they still represent from less than one per cent to a rarely-found thirty-three per cent of the student body as a whole. Small

STURDILY BOUND DURABLE

HERE IT IS!

THE GRADE-O-GRAPH!

The answer to YOUR private teaching problems

A sensible grading and lesson record book created by a music teacher

PARENTS LIKE IT! Supervision is easy. Simplifies communication between parents and teacher. Helps practice without argument. Checks progress at a glance by marks easy to see and understand.

PUPILS LIKE IT! Arouses interest. Rewards effort. Guides practice. Forms good study habits. Develops cooperation.

TEACHERS LIKE IT! Supplies a long-felt need. Brings results. Send postcard for free descriptive folder and special offer. 33 page edition — \$1.50 for single copy; 33 page edition — \$1.00 for single copy

The Grade-o-graph Co., Dept. AB, 612 6th St., Boonville, Missouri

wonder that the concert-going public is so small or that even with the startling increase in sales of recordings the average is only one or two records per citizen per year and most of these in the "pop" category.

While the school music faculties have been knocking themselves out to whip up performing organizations, the colleges, particularly the liberal arts institutions, have been reaching the general student in courses which emphasize intelligent listening to all types of music, and by carrying on extensive programs of extra-curricular music-making. Music is not so much on the fringe any more as Mr. Pooley would have us believe. In fact I find that the colleges, in proportion, have advanced their work in music more in the past quarter century than have the schools.

Survey Results

A survey made by the writer for the Society for Music in the Liberal Arts College a few years back showed that A.B. colleges throughout the country almost without exception gave and credited courses in music, many offering a concentration in music occupying on the average a third of the student's time. It was surprising how much agreement in principle there seemed to be. There was a recognition that true musical enlightenment means a broad knowledge of the great repertory of music in all of its aspects as well as the ability to express oneself through music. With today's great reservoir of recorded music, no school or col-

(Continued on page 30)

AMERICAN MUSIC PROGRAM PERFORMERS



John Cage, faculty member of the New School of Social Research, New York, N. Y., inventor of the "prepared piano" is pictured here preparing a piano.



David Tudor, pianist, will appear with John Cage on the first American Music Session, Sunday, February 10th.



Kansas State College String Quartet. George Leedham, first violin; Luther Leavengood, second violin; Clyde Jussila, viola; and Warren Walker, cello.

ILLINOIS STATE MTA PROGRAM, FEBRUARY 13th



Soulima Stravinsky, to appear as soloist with the University of Illinois Symphony Orchestra in Ravel's Concerto for Piano and Orchestra.



Dr. Duane A. Branigan, President of the Illinois State Music Teachers Association, and Director of the University of Illinois School of Music.

CONVENTION PROGRAM

(Continued from page 4)

Evening

MTNA-ASTA General Session
Biennial Educational Forum. Topic: "Have the Educational Principles of our Leaders of the Past such as T. P. Giddings, Hollis Dann, Otto Meissner, and Osbourne McConathy, proved to be Inadequate for Today's Problems?"

Moderator: Joseph E. Maddy, University of Michigan. Forum Members: Frank Crockett, Mississippi Southern College, Emma Knudson, Illinois State Normal University; Kenneth Umfleet, Vincennes University; Arthur L. Williams, Oberlin Conservatory

II

Program by the State University of Iowa Symphony Orchestra, James Dickson, Director. John Simms, pianist, will be the soloist

Monday, February 11

Morning

Registration

Council of State and Local Presidents Breakfast, Dora. L. Cosso, St. Paul, Minnesota, Chairman

First General Session

Karl O. Kuersteiner, President of MTNA, presiding
Call to Order

Address by Samuel Chotzinoff, General Music Director, National Broadcasting Company, New York City
Program of contemporary choral music presented by the Augustana Choir, Henry Veld, Director

Noon

Phi Mu Alpha, Sinfonia Fraternity Luncheon

Afternoon

SECTIONAL MEETINGS

A. Strings: ASTA and MTNA String Committee, Gerald Doty, Indiana University, presiding

I

Demonstration of Large String Ensemble—Manual High School String Ensemble, Louisville, Kentucky; Rubin Sher, Conductor

- a. Serenade in Four MovementsMozart (Eine Kleine Nachtmusik)
- b. Variations on a Theme by TchaikowskyArensky
- c. Fugue—The "Great" G Minor ...Bach-Sanford

II

Panel Discussion. Topic: "A Pilot Plan for Teaching Strings in Elementary and High Schools". Panel Members: Gilbert Waller, University of Illinois; Frank Crockett, Mississippi Southern College; Markwood Holmes, Kansas State Teachers College; Rubin Sher, duPont Manual High School, Louisville, Kentucky

B. Junior Piano

C. Senior Piano

Topic: "Some Thoughts on Piano Teaching"

"Piano Technique"

Stanley Fletcher, University of Illinois

"Musicianship"

John Ringold

D. American Music, Paul Beckhelm, Cornell College, presiding

I

Quartet in E minorDonato
Quartet No. 4Piston

Kansas State College String Quartet

George Leedham, violin; Clyde Jussila, viola; Luther Leavengood, violin; Warren Walker, cello

II

SonataKennan

LonelinessMulky

Marian Jersild, pianist, University of Kansas

III

No Man Is an IslandBerger

WhimsiesAvshalomov

Three CinquainsStrilko

March: A Life of StrifeBrindel

Northwestern University Chamber Singers, William

Ballard, Director

E. Theory-Composition Subject-Area Section

Lecture and Demonstration: "Diagnostic and Corrective Clinic in Aural Skills"

A. I. McHose, Eastman School of Music

F. School Music

The Private Teacher and School Music as Viewed from the Private Studio—a panel discussion, Lawrence Perry, Hunter College, presiding.

G. Voice, Clifford E. Toren, Northwestern University, presiding

Topic: "We Take Pleasure in Listening, Sir!"

- a. Demonstration of song literature
- b. Repertoire for the beginner, advanced, and artist pupil
- c. Contemporary American song literature

Exhibits

Second General Session

Trouble in Tahiti, an Opera in Seven Scenes, Words and Music by Leonard Bernstein

Northwestern University Opera Workshop; Eugene

Dressler, Musical Director; Edward Crowley, Technical

Director

Evening

Organ Recital

Heinrich Fleischer, organist, assisted by the University of Chicago Chapel Choir, Richard E. Vickstrom, Director

Carillon music

James Lawson, Chapel Carillonneur, University of Chicago Ballet Program, presented by the Jordan Ballet and Little Symphony, Jordan College of Music of Butler University

- a. Classic Ballet
- b. JobVaughan Williams
- c. Peter and the WolfProkofiev

Tuesday, February 12

Morning

Registration

SECTIONAL MEETINGS

A. Joint Musicology-Senior Piano

Topic: Contributions of Musicological Research to the Interpretation of Eighteenth-Century Music

- a. Preliminary discussion and presentation of bibliography and other pertinent materials
Andrew C. Minor, University of Missouri
- b. Lecture and performance-demonstration
Mme. Alice Ahlers, University of Southern California

THREE GENERAL SESSION SPEAKERS



Dr. Joseph E. Maddy, President of the National Music Camp, will be the Moderator at the Biennial Educational Forum, Sunday, February 10th.



Dr. John Kendel, Vice President of the American Music Conference, Chicago, Illinois, will speak at the second General Session on Tuesday, February 12th.



H. Wiley Hitchcock of the University of Michigan School of Music will speak on "The Mass — Yesterday and Today" at the third General Session.

B. Strings: ASTA and MTNA String Committee, Charlotte Chambers, Northern Illinois State College, presiding

I

Quartet Niblock
 Quartet Schwartz
 Michigan State University String Quartet
 Romeo Tata, violin; James Niblock, violin; Lyman Bodman, viola; Louis Potter, jr., cello

II

Panel Discussion. Topic: "Evaluation of Contemporary String Music". Panel members: John Garvey, University of Illinois; Louis Potter, jr., Michigan State University; Vilem Sokol, University of Washington; Robert A. Warner, University of Michigan
 C. Theory-Composition Subject-Area Section
 "A Theory of the Aural Interpretation of Tonal Combinations" Chester Mann, St. Louis, Missouri
 "Report on the Aliferis Tests of Musical Achievement" James Aliferis, University of Minnesota
 D. Voice. Dale Gilliland, Ohio State University, presiding
 "Teaching Objectives"
 Bernard Taylor, New York City
 E. Junior Piano and Psychology-Therapy Joint Meeting
 F. Wind and Percussion Music, David E. Price, Iowa Wesleyan College, presiding, assisted by Richard M. Renfro, pianist, Western Carolina College

I

Topic: "Evaluation of Basic Principles Pertaining to Playing Wind Instruments"
 The Flute—Everett Timm, Louisiana State University
 The Clarinet—Don McCathren, Kenosha, Wisconsin
 Double-Reed Instruments—Robert J. Organ, Denver, Colorado
 The Saxophone—Harry R. Gee, Arkansas State College
 Summary by David Price, presiding officer

II

Concert presented by The State University of Iowa Woodwind Quintet, Himie Voxman, Director
 Exhibits
 ASTA Annual Business Meeting
 Second General Session, Karl O. Kuersteiner, MTNA President, presiding
 Biennial election of four members to Executive Committee
 Biennial Reports of Officers
 Formal Launching of Membership Campaign
 President Kuersteiner and Third Vice-President Virginia France
 Discussion of the new Piano Teachers Workshop Plan
 Karl O. Kuersteiner, President, MTNA
 John W. Fulton, Executive Vice-President, American Music Conference
 S. Turner Jones, Executive Secretary, MTNA
 Reports from General Chairmen of Piano Teachers Workshops
 Questions from the floor
 Discussion of the new Co-Operative Plan on Student Membership now available between State Associations and MTNA
 Jeanette Cass, Chairman, Standing Committee on Student Affairs
 Winifred Bedford, Texas representative of Committee on Student Affairs
 Mrs. Curtis C. Smith, Chairman, Texas Student Affiliates
 Piano solo—Dolores Rosenberg, winner of the Texas MTA Concerto Contest
 Questions from the floor

Noon

Fraternity and sorority luncheons

Afternoon

Third General Session: Concert program presented by the MTNA Musicology Committee, Robert A. Warner, University of Michigan, chairman, devoted to "The Mass: Yesterday and Today"

I

Mass for Christmas Eve Charpentier
 (Prepared for performance by H. Wiley Hitchcock, University of Michigan, from composer's holograph in Bibliothèque Nationale, Paris)

II

A Modern Twentieth-Century Mass
 The Michigan Singers, Maynard Klein, conductor University of Michigan
 The Chicago Symphony Orchestra, Fritz Reiner, conductor Exhibits

SECTIONAL MEETINGS

A. Junior Piano
 B. American Music
 "The Jazz Genre", J. T. H. Mize, Myrtle Beach, South Carolina
 Depending on bookings, either Stan Kenton or Duke Ellington will appear with Mr. Mize as a guest contributor
 C. Theory-Composition Subject-Area Section
 Biennial business meeting
 D. Strings: ASTA and MTNA String Committee, Paul Roland, University of Illinois, presiding
 "Aspects of Advanced Violin Technique" Geza de Kresz, Royal Conservatory of Music, University of Toronto
 Panel discussion: "Recent Additions to String Materials"
 Bernard Fischer, Cosmopolitan School of Music, Chicago; Eugene Hilligoss, University of Colorado; Dorris Van Ringelesteyn, Grand Rapids, Michigan; Angelo La Mariano, Teachers College, Plattsburg, New York
 E. School Music, Lawrence Perry, Hunter College, presiding; Panel discussion: "The Private Teacher and School Music as Viewed from the Public School"
 F. Music in Colleges Subject-Area Section
 G. Council of State and Local Presidents

Evening

Biennial Banquet
 President Karl O. Kuersteiner, presiding
 Roy Underwood, Past-President, MTNA, Toastmaster
 Sigmund Spaeth, Editor-in-Chief of Music Journal, Speaker
 Musical program by Anna Kaskas, contralto

Wednesday, February 13

Morning

Registration

SECTIONAL MEETINGS

A. Joint Junior and Senior Piano
 Edward Kilenyi, pianist, Florida State University, will play three Beethoven Sonatas selected by the audience.
 B. Strings: ASTA and MTNA String Committee, Harry King, State Teachers College, Fredonia, New York, presiding

I

Sonata for Violin and Piano Latham
 Emil Bock, violinist; Russell Baum, pianist, Iowa State Teachers College
 Sonata Op. 11, No. 4 Hindemith
 Sonata Op. 120, No. 1 Brahms
 Francis Tursi, violinist; Armand Basile, pianist, Eastman School of Music, Rochester, New York

II

Kenneth Byler, Lawrence Conservatory, Appleton, Wisconsin, presiding
 Lecture-Demonstration: "Cello Teaching Procedures"
 Dudley Powers, Northwestern University
 C. School Music. Sister M. Casimir, O. P., Omaha, Nebraska, presiding
 Program devoted to Parochial School Music Problems
 D. Voice. Rolf Hovey, Berea College, presiding
 Topic: "Church and Choral Music"
 a. "Vocal Pedagogy in Relation to the Church Choir"
 b. "The Offertory Solo"
 c. "The Sacred Solo"
 d. "The Liturgical Solo"
 e. "Choral Techniques"
 E. Theory-Composition Subject-Area Section
 F. Wind and Percussion Music. Harold E. Smith, Western Carolina College, presiding

I

A program presented by the University of Illinois Percussion Ensemble

II

A program presented by the Northwestern University
Brass Choir, John P. Paynter, director.

G. Church Music

H. Psychology-Therapy

Topic: "The Psychology of the Relationship of the Child
and the Private Teacher"

Fourth General Session

Introduction of Officers for the New Biennium

General Business

Concert by the Pro-Arte Ensemble of the University of
Wisconsin

Noon

School Luncheons

University of Illinois, Duane A. Branigan, University of
Illinois, chairman

JORDAN COLLEGE OF MUSIC BALLET



"Job" with music by Ralph Vaughan Williams, to be presented by the Jordan
Ballet and Little Symphony, Jordan College of Music of Butler University,
Indianapolis, Indiana, on Monday, February 12th at 8:30 p.m. in Mandel
Hall, University of Chicago.

Journal of Research in Music Education

Vol. IV, No. 2, Fall 1956

IN THIS ISSUE, Guiseppe Tartini's *Treatise on the Ornaments of Music* is printed
in its entirety, including more than 120 musical illustrations which are being
reproduced in photographic facsimile. The treatise has been translated from the
French edition of 1771 and provided with an introduction by Sol Babitz, the
outstanding American authority on 18th century performance practice. This
work will provide an indispensable reference source for all teachers, conductors,
and performers.

The 1956 Fall issue also contains a symposium on basic concepts in music educa-
tion consisting of three articles: "A Pragmatic Approach to Certain Aspects of
Music Education," by Foster McMurray; "The Social Nature of Musical Taste,"
by John H. Mueller; and "Esthetics for the Music Educator: The Maturation of
the Esthetic Sense," by Oleta A. Benn.

A number of important new books are reviewed by prominent authorities.

Single Copy \$2.00. Two issues each year (Spring and Fall). Subscription: One
year (two issues) \$3.75; two years (four issues) \$6.75. All issues, Vols. I, II, III, IV,
are available except Vol. I, No. 2 Fall 1953. Information regarding prices on request.

Music Educators National Conference

1201 16th St., N.W., Washington 6, D. C.

State University of Iowa, Tom Turner, State University of
Iowa, chairman
Indiana University
Chicago Musical College of Roosevelt University
Others to be scheduled for this time

Afternoon

A Special Program Presented by the Illinois State Music Teach-
ers Association, Duane A. Branigan, President of ISMTA, pre-
siding

Till Eulenspiegel's Merry PranksStrauss

Ode to Consonance (1956)Harris

Concerto for Piano and OrchestraRavel

Soulima Stravinsky, pianist, soloist

"Daphnis and Chloe", Symphonic Fragments,

Second SeriesRavel

The University of Illinois Symphony Orchestra, Ber-
nard Goodman, conductor.

COOLIDGE

(Continued from page 27)

lege may plead inability to expose its
students to the literature of music. I
wonder if it is generally realized how
widespread the college music curricu-
lum has become. When Mr. Pooley
states that the weakest point is "at
the first two years of college for the
general student," I wish to disagree.

Weakest Point

All of my experience leads me to
believe that the weakest point in our
music education program is in the
junior high school, and, to a some-
what lesser extent, in the senior high
school. In community after com-
munity there is a great falling off
once the sixth grade is passed, and
what remains is a volunteer band or
chorus which reaches only a handful.
A few states such as Pennsylvania are
demanding a year of Music and Art
for all at this level (junior high) but,
even there, the program is new and
not too steady in the communities I
have visited. The over-all picture,
then, shows a fertile curriculum in
the grades in a majority of states, a
sudden slow-down in the junior high
with obvious repercussions of this in
the senior high, and a serious effort
to catch up in the colleges. A brief
summary such as this must omit ex-
ceptions which are notable, but they
do not alter the overwhelming impres-
sion of unevenness, particularly at the
secondary level.

The survey mentioned above con-
ducted by the writer revealed a grow-
ing tendency to include Applied Mu-
sic in the liberal colleges. In fact a
pattern emerged insofar as the major
concentration in music was con-
cerned. A third of the student con-
centrator's time was required in
music, and of this third a third might
be in the study of voice or instru-
ment. Usually some other particular

music courses were required, if the applied work was to be credited, as for example, Harmony or a course in History or Form. At Brown University, where Applied Music has been offered since 1930, both concentrators and others may credit voice or instrument, if a year course in Harmony is included in the program, and if the student can demonstrate a reasonable technical skill to begin with.

All of this will not solve our problem unless the schools broaden their sights and really serve all, or nearly all, of their students. This becomes evident when one is reminded that only about five million persons are enrolled in our colleges. If all of these students took work in music, they and all our college alumni (many of whom were not liberally trained) would still represent a minority of our population. Unless the schools do the job, there is no substitute method of doing it.

The Solution

If my arguments seem to have strayed far away from Mr. Pooley's man of affairs, I must insist that such a leader of men may well come from the non-college segment of our population. We cannot expect him to have acquired musical insight unless he comes from that fraction of the student body that has had the advantage of fine, sustained musical experience as player, as listener, or both. If he comes late to music, as an aspiring adult, there is not a very good chance that he will stick it out long enough to get the real satisfaction which will be reflected in support of music in the community. It is probable that he will grasp paint brush and easel as something tangible and more immediately productive. I believe the solution is to get him young and then hold on to him in the school. If the inoculation takes—whether he be listener or performer—there is a good chance he will maintain a solid interest during college, if he goes there, and then on into life. It is my personal belief that it will be a better bet to cultivate him as a listener than as a performer because he never will have to be ashamed of the great literature of music, but we are all too well aware of the discomfort one can feel as an adult when a limited technique leads to the mangling of a fine composition. Let us have amateur performers, but let them be good ones at a sacrifice of numbers. Equally

Sherwood Music School

Founded 1895
by
Wm. H. Sherwood
1014 SO. MICHIGAN AVENUE
CHICAGO 5, ILLINOIS

Degree courses with majors in Piano, Voice, Violin, Organ, Cello, Wind Instruments, Public School Music, Theory, Composition. Artist Faculty of international renown. Coed. Member of National Association of Schools of Music.
Write for Catalog.

SCHOOL OF MUSIC University of Denver

Undergraduate

Undergraduate study is offered in the fields of Music and Music Education. Such study leads to the degrees of Bachelor of Music, Bachelor of Music Education, and Bachelor of Arts with a major in Music.

Graduate

The graduate degree of Master of Arts may be earned either by majoring in Music Education, Applied Music, Music Theory, or Composition.

For further information and the School of Music catalog, write to:

Roger Dexter Fee
Director
School of Music, Dept. 4M1

UNIVERSITY OF DENVER
Denver 10, Colorado

ROBBINS MUSIC CORPORATION
proudly announces the acquisition of
ORIGINAL PIANO PUBLICATIONS
from the distinguished catalog of
EDIZIONI CURCI
Milan, Italy

The celebrated works of Beethoven, Bach, Brahms, Mozart, Chopin, Liszt, Handel and other master composers with publications edited by contemporary piano authorities such as Alfredo Casella, Alessandro Longo and Giuseppe Piccioli. Edizioni Curci is also noteworthy for its selection of contemporary compositions by significant writers of the present era.

Write For Free Catalog

ROBBINS MUSIC CORPORATION
799 Seventh Avenue • New York 19, N. Y.
Sole Selling Agents in North America for EDIZIONI CURCI

ARTHUR GERRY

Distinguished Vocal Authority
Technique of Early Italian School
Preparation for Recital, Opera, Oratorio

Member American Academy of Teachers of Singing • 15 West 67th St., New York 23, N. Y.

ATTENTION PIANO TEACHERS!

THE PIANO HOUR

Arranged by Hallie Webber
(For Individual or Class Instruction)

The following albums are co-ordinated with the modern trend of music education and are a valuable supplement to any piano course.

The Piano Hour Book 1: An album of favorite melodies in easy to play arrangements. Only the one, four and five chords are used and in their simplest form.

The Piano Hour Book 2: The result of the enthusiastic reception accorded Book 1. Introducing familiar melodies in more keys, more advanced reading problems, rhythmic patterns and chord inversions.

These clever albums will provide many happy hours of music enjoyment and are a valuable asset in creating and maintaining interest.

Order from Your Music Dealer Today
Distributed by

Carl Fischer, Inc.

306 So. Wabash Ave., Chicago 4, Ill.

MUSIC TEACHERS PLACEMENT SERVICE

Music Division of Educational Placements

Placing music instructors and administrators in schools and colleges throughout the country

Elisabeth King

Director

516 Fifth Avenue New York 36, N. Y.

MUSIC TEACHERS

Simplify your bookkeeping

with the

NEW HRUBY LESSON RECORD

Only \$1.00 a copy, postpaid. Order now!
THE HRUBY LESSON RECORD 80.
14017 Euclid Ave., Cleveland 12, O.

important, make sure that all of our young people hear good music regularly throughout their school careers and under the right conditions. Then we shall not have to become super-salesmen of music in the community, and the man of affairs will at least be certain to understand music's impressive place in our civilization.

IT'S FREE

For your complimentary copies of the materials listed below, please send the coupon to: Music Teachers National Association, 32 Browning Street, Baldwin, New York.

THE PARENTS' PRIMER. A pocket size booklet, distributed by the Baldwin Piano Company, offering advice on starting lessons, selecting a good teacher, and establishing good practice habits, with some discussion of new methods of teaching.

GRADE-O-GRAPH descriptive folder showing a sample page, and giving special rates on quantity orders.

AMERICAN MUSIC EDITION Fall 1956 catalogue. Also complimentary copies of selected choral and piano works.

Music Teachers National Association
32 Browning Street, Baldwin, New York
Please send me the items checked below:

- ☐ The Parents' Primer
- ☐ Grade-O-graph folder
- ☐ American Music Edition Fall 1956 Catalogue
- ☐ American Music Edition: selected choral works
- ☐ American Music Edition: selected piano works



Sister M. Casimir, O.P., of Omaha, Nebraska, will preside at the School Music Session, Sunday, February 10th at 10:30 a.m. That session will be devoted to Parochial School Music Problems.

MILLS MUSIC offers the best in Piano Publications

NEW!

Hans Barth

—selects and edits piano classics

KEYBOARD HARMONY OF THE SEVENTEENTH CENTURY

15 short piano pieces by outstanding composer — musicians of the 17th century, transcribed and edited by HANS BARTH. These attractive compositions lay the foundation for the further study of the works of Bach, Handel and others. 1.00 complete

THE CARMAN'S WHISTLE—William Byrd—Edited by

Hans Barth40

THE HAND ORGAN MAN—P. I. Tschaikowsky—Edited

by Hans Barth40

MAZURKA —P. I. Tschaikowsky—Edited by Hans Barth

POLKA—P. I. Tschaikowsky—Edited by Hans Barth40

Richard McClanahan HARMONIC STUDY EDITIONS

Technically brilliant study editions from distinctive 18th century compositions, each with the harmonic framework arranged as an optional second piano part. Eminent musicians, educators and adjudicators acclaim these publications as the finest approach to the study of phrasing and expression. Compositions available separately include:

- **SOLFEGGIETTO**
from Musikalisches Vierterly
by C. P. E. Bach
- **PRESTO** from SONATA IN C
MINOR
by G. B. Pescetti

- **SONATA PER CEMBALO**
by Leonardo Leo
- **GIGA**
by Leonardo Leo
- **TWO-PART INVENTION** No. 8
by J. S. Bach

75¢ each

A Brilliant Work of Majestic Splendor!

LAURENTIAN RHAPSODY by Isabel Mason

Ideally suited as both a recital and teaching piece. . . . \$1.00

MILLS MUSIC, INC., 1619 Broadway, New York 19, N. Y.

Functional approach to teaching of Keyboard Harmony
KEYWAY TO YOUR PIANO and SUPPLEMENT

by Wallace Marshall. 2 bks., \$2.25 each.

Bk. 1. Theory, ear-training drills, and their functional application—keyboard familiarity, intervals, major and minor scales, chord structure, transposition, familiar melodies for transposition.

Bk. 2. 103 melodies for transposition.

Order through your local dealer or directly from:

JOHNSON-WEST MUSIC SERVICE, INC. (distributors)
 1408 - 6th Ave., Seattle 1, Wash.



ST. LOUIS INSTITUTE of MUSIC

John Philip Blake, Jr., President

A NON-PROFIT Educational Institution of Higher Learning

Approved for all veterans and foreign students.

Member National Association Schools of Music

St. Louis 5, Missouri

FROM THE PIANO SECTION

ON TEACHING THE PIANO. By Hetty Bolton. 160 Wardour Street, London W.1; Novello and Company Ltd., 93 pp., 1954.

This well written and well organized book, written for the trained but inexperienced teacher, is a refreshing addition to a body of literature that is often of dubious merit. This book is neither pedantic nor opinionated. It makes good sense throughout, and it is practical without being dull. I might also say that it is often quite imaginative without becoming experimental, a rare combination these days when everyone seems to be searching for ideas that are both new and easy, a tough combination. You will find the writing clear and concise, and the analysis of the basis elements of piano pedagogy lucid and intelligent.

THE OXFORD JUNIOR COMPANION TO MUSIC. By Percy A. Scholes. New York, Oxford University Press. 1954. 435 pp., \$5.60.

A delightful offspring of the OXFORD COMPANION TO MUSIC, this JUNIOR COMPANION, although published in England in 1954, has only very recently become available in the United States. According to Dr. Scholes, this is the first Dictionary of Music specifically designed and written for young musicians ranging in age from eight to fifteen or sixteen, and the book contains, seemingly, everything. The writing and the illustrations will appeal to young students since both are highly communicative without in any way being condescending. All serious young musicians will find this fine work indispensable as a music dictionary, as a reference volume, and as a study book.

PIANO FOR CLASSROOM MUSIC. By Robert Pace. Englewood Cliffs, N. J. Prentice-Hall, Inc., 140 pp., 1956.

This is a very well organized book that many of you who teach class piano will find useful, particularly if supplementary material and more detailed explanation is used. The opening chapter is devoted to a system whereby familiar tunes are played on the piano through the use of diagrammed finger patterns

with arrows being used to denote approximate pitch levels. This is followed with a four octave Grand Staff depicted as a keyboard and also in score form. Following this are two pages of scales, each scale divided between the hands in the form of tetrachords; then comes the actual printed music on page 14. I have the feeling that the diagrammed finger patterns, with which the book begins, might create in the student a dependence on finger numbering rather than a sure reading of the notation, but then, this is only a feeling since I have never used this particular approach. The logic of the Grand Staff could be more readily understood if, in the score, the notes were to develop up and down from middle C. Then too, the meaning of the clefs would be more readily understood. The music itself is very well presented indeed. The variety of key and rhythm is excellent, as is the gradation of the difficulty of the compositions.

J. T. M.

ADVERTISER'S INDEX

Amateur Plays	19
American Music Edition	22
Associated Music Publishers, Inc.	25
Baldwin Piano Company, The	1
Belwin, Inc.	9
University of Denver School of Music	31
Eastman School of Music	33
May Elts	33
Everett Piano Company	21
Arthur Gerry	32
Grade-graph Co., The	27
Hruby Lesson Record Co., The	32
Johnson-West Music Service, Inc.	33
Lutton Music Personnel Service	26
Mills Music, Inc.	32
Music Educators National Conference	30
Music Journal	11
Musicord Publications	17
Music Teachers Placement Service	32
National Guild of Piano Teachers	36
Piano Hour, The	32
Theodore Presser Company	22
Progressive Series Plan	5
Robbins Music Corporation	31
Rodgers & Hammerstein	19
St. Louis Institute of Music	33
Sherwood Music School	31
Steinway & Sons	3
Robert Whitford Music Education Bureau	33
M. Witmark & Sons	24
Rudolph Werhiser Company, The	7

PIANISTS

Improve your playing and teaching, with the world's most up to date piano methods. Write for a free copy of **PIANO TEACHING TODAY**. With it you will also be sent complimentary, a master lesson on **MUSIC'S MOST UNUSUAL CHORD**. All from the pen of Robert Whitford, Founder-President, International Piano Teachers Association.

Robert Whitford Music Education Bureau

Dept. A, 3010 N.W. 2nd Ave., Miami 37, Fla.

MAY ETTS

Associate of Guy Maier

Private Piano—and
 Lecture Demonstration Courses in
Fresh Perspectives for Piano Teachers
 709 Steinway Building
 113 West 57th Street, New York 19, N. Y.

EASTMAN SCHOOL OF MUSIC

of the
 University of Rochester

HOWARD HANSON

Director

Allen I. McHose

Director of Summer Session

TRAINING YOUNG MUSICIANS FOR PROFESSIONAL CAREERS

Bachelor of Music Degree in
 Applied Music
 Public School Music
 Theory
 Composition
 History of Music

Graduate Study
 Master of Music-Master of Arts
 Doctor of Musical Arts
 Doctor of Philosophy

Residence Halls
 Attractive Social and
 Recreational Programs

**APPLICATIONS NOW BEING
 ACCEPTED FOR 1957**

For information write

Edward H. Easley
 Director of Admissions

**EASTMAN SCHOOL OF MUSIC
 ROCHESTER 4, NEW YORK**

Directory of Officers of State Associations Affiliated with MTNA

ALABAMA:

President—Mrs. R. Grady Kilgore, Jasper
Vice-President—Mrs. Rebecca White, 121 Madison St., Alexander City
Vice-President—Mrs. Grace Mangum, 2739 Biltmore, Montgomery
Vice-President—Louise Stewart Bell, 1704 Queen City Ave., Tuscaloosa
Vice-President—Mrs. C. B. Kirk, Thomasville
Secretary-Treasurer—Paz Plecher, Box 383, Birmingham

ARIZONA:

President—Mrs. Margaret Talbert Thorpe, 2715 East 7th St., Tucson
Vice-President—Mrs. Jane Thomas, 2807 North 8th Ave., Phoenix
Secretary—Mrs. Janice McCurin, 4256 East Whittier, Tucson
Treasurer—Mrs. Jeannette Klein, Box 748, Morenci

ARKANSAS:

President—Kenneth R. Osborn, University of Arkansas, Fayetteville
Vice-President—Mrs. E. H. Houston, Benton
Vice-President—Ashley R. Coffman, Hendrix College, Conway
Secretary—Florence Dean, 911 North Denver, Russellville
Treasurer—William Gant, University of Arkansas, Fayetteville

COLORADO:

President—Roger Dexter Fee, Lamont School of Music, University of Denver, Denver
Vice-President—Ada Bloedorn, 1419 Elizabeth St., Denver
Vice-President—Robert Mareck, Western State College, Gunnison
Secretary—Dorothea Seeman, 3119 W. Denver Place, Denver
Treasurer—Robert J. Organ, 842 S. Franklin St., Denver 9

DELAWARE:

President—Larry Laravela, 2918 N. Van Buran, Wilmington
Vice-President—Mrs. Margaret Stambaugh, Henlopen Acres, Rehoboth Beach
Secretary—Earle C. Hughes, 214 W. 9th Street, Wilmington
Treasurer—Josephine Pino, 2004 Faulk Road, Wilmington

DISTRICT OF COLUMBIA:

President—Miss Raissa Tselentis, 3230 O Street, N.W., Georgetown
1st Vice-President—George Steiner, 7506 Flower Ave., Takoma Park, Maryland
2nd Vice-President—Charles P. Hutter, 4300 Rosedale Ave., Bethesda 14, Maryland
Recording Secretary—Mrs. Genevieve Hubbard, 308 Runnymede Place, N. W.
Treasurer—Mrs. Violet Ihre, 1711 31st Street, S.W., Washington 20
Corresponding Secretary—Mrs. Florence V. Yeager, 210 Jefferson St., N.W.

FLORIDA:

President—Owen F. Sellers, School of Music, Florida State University, Tallahassee
1st Vice-President—A. A. Beecher, Division of Music, University of Florida, Gainesville
2nd Vice-President—Claude M. Almand, School of Music, Stetson University, Deland, Florida
3rd Vice-President—Mrs. E. W. Sellers, 611 Leonard Drive, Warrington
Recording Secretary—Julia Moseley, The Nest, Limona
Corresponding Secretary—Carolyn Oxford, 323 E. College Ave., Tallahassee
Treasurer—R. E. L. Chumbley, 8335 S. W. 62nd Place, Miami

GEORGIA:

President—Walter Westafer, La Grange College, La Grange
1st Vice-President—Miss Louise Harwell, 703 Lyons Apts., Athens

2nd Vice-President—Michael J. Fox, Jr., 1520 Dinglewood St., Columbus
3rd Vice-President—A. Linton Cole, Jr., 919 Argonne Ave., N. E. Atlanta
Secretary—Mrs. Walter H. Bedard, 650 Bonaventure Ave., N. E. Atlanta 6
Treasurer—William Weaver, 515 E. Ponce de Leon Ave., Decatur

ILLINOIS:

President—Duane A. Branigan, School of Music, University of Illinois, Urbana
Vice-President—Northern Region—Ada Brant, 544 Downer Place, Aurora
Vice-President—Central Region—Carl Neumeyer, School of Music, Illinois Wesleyan University, Bloomington
Vice-President—Southern Region—Mrs. Ruth Tarman, Box 171, Martinsville
Recording Secretary—Mrs. Harold Iles, 409 East Springfield, Champaign
Financial Secretary—Mrs. Thelma Z. Anderson, 927 Mannheim Road, Westchester
Treasurer—Mrs. Leona Hay Stroupe, 810 South Clinton, Oak Park

INDIANA:

President—Roy T. Will, School of Music, Indiana University, Bloomington
1st Vice-President—Felix Witzinger, 3344 Ruckel Street, Indianapolis
2nd Vice-President—Juanita Gray, Garrett
Recording Secretary—Margaret Cicil, State Road 3, Muncie
Corresponding Secretary—Theodore Hunt, 1810 Laurel Drive, Columbus
Treasurer—Kathryn Aller, Box 202, Ogden Dunes, Gary

IOWA:

President—Norma Cross, Iowa State University, Iowa City
Vice-President—Robert M. Larson, Morningside College, Sioux City
Secretary-Treasurer—Olive L. Barker, 2309½ Clay Street, Cedar Falls

KANSAS:

President—Mrs. Nelle O. Taylor, 414 N. Yale, Wichita
Vice-President—Gordon Terwilliger, School of Music, University of Wichita, Wichita
Secretary-Treasurer—Edgar H. Kerr, Music Dept., Ottawa University, Ottawa

KENTUCKY:

President—Miss Jane Campbell, Eastern State College, Richmond
1st Vice-President—Grant Graves, University of Louisville, Louisville
2nd Vice-President—Miss Lillian Watters, 1300 Olive Blvd., Murray
Secretary—Mrs. Blanche SeEVERS, Eastern State College, Richmond
Treasurer—Ford Montgomery, University of Kentucky, Lexington

LOUISIANA:

President—Willis Ducrest, Southwestern Louisiana Institute, Lafayette
Vice-President—Mrs. Albert Singleton, 1503 Stephens Avenue, Baton Rouge
Secretary—Ronald Stetzel, Southeastern Louisiana College, Hammond
Treasurer—Mrs. Olive Owen, Oakdale

MICHIGAN:

President—Olaf W. Steg, Central Michigan College, Mount Pleasant
1st Vice-President—Olive Parkes, 22 W. Kingman, Battle Creek



2nd Vice-President—Albert Fillmore, 52 Putnam, Detroit 2
Secretary—Mrs. Portia Thede, 62 Spruce Lane, Midland
Treasurer—Frank S. Stillings, Burton Memorial Tower, University of Michigan, Ann Arbor

MINNESOTA:

President—Anthony Chiuminatto, College of St. Thomas, St. Paul
1st Vice-President-Treasurer—Frances Hoffman, 3804 Park Ave., Minneapolis 7
2nd Vice-President—Myrtle Weed, 222 Kellogg Blvd., St. Paul
3rd Vice-President—Margaret P. Berg, 1122 Lowry Avenue North, Minneapolis
Secretary—Ruth Havlick—Minneapolis College of Music, Minneapolis
Auditor—Harry Farstad, Minneapolis College of Music, Minneapolis

MISSISSIPPI:

President—Roger P. Phelps, Music Dept., Mississippi Southern College, Hattiesburg
Vice-President—Grady Cox, Mississippi College, Clinton
Secretary-Treasurer—Parks Grant, Music Department, University of Mississippi, University

MISSOURI:

President—Mabelle Holding Echols, 8673 Delmar Blvd., St. Louis 24
Vice-President—Merrill Ellis, Joplin Junior College, Joplin
Secretary-Treasurer—Theresa E. Sale, 6035 Shulte Ave., St. Louis 20

MONTANA:

President—Mrs. Leona S. Marvin, 737 Keith, Missoula
1st Vice-President—Mrs. Helen La Velle, 700 West Galena, Butte
2nd Vice-President—Mrs. Jean Crockett, Chinook
Secretary—Mrs. J. H. Staley, 840 Beverly Ave., Missoula
Treasurer—Mrs. A. B. Friedlund, 624 Fourth Ave., Glasgow

NEBRASKA:

President—William Randall Boehle, Nebraska State Teachers College, Chadron, Nebraska
Vice-President—Gordon H. Ohlsson, Hastings College, Conservatory of Music, Hastings
Treasurer—Miss Grace Finch, 1035 So. 17 St., Lincoln
Secretary—Beth Ann Mekota, Concordia Teachers College, Seward

NEW MEXICO:

President—Jack R. Stephenson, Music Department, University of New Mexico, Albuquerque
Vice-President—Helen Mathias, 2404 North Mesa Verde, Farmington
Secretary—Shirley Jarrett, 123 Broadway, S.E., Albuquerque
Treasurer—Charles E. Brown, 2613 San Pablo, N.E., Albuquerque

OHIO:

President—Florence Nusly, 1315 Cleveland Ave., N.W., Canton 3
1st Vice-President—Edward Flanders, 3909 E. 177th St., Cleveland 28, Ohio
2nd Vice-President—Frank Friedrich, 29825 Lake Rd., Bay Village
Executive Secretary-Treasurer—John O. Samuel, 9421 Birchwood Road, Garfield Heights 25

OKLAHOMA:

President—Lemuel Childers, 2142 South Cincinnati Ave., Tulsa
1st Vice-President—Mary L. Shoe, 315 Eastside Blvd., Muskogee
2nd Vice-President—Clair McGavern, Oklahoma Baptist University, Shawnee
3rd Vice-President—Keith Wallingford, University of Oklahoma, Norman
4th Vice-President—Celia Mae Bryant, 614 Okmulgee, Norman

Recording Secretary—Julia B. Hunt, Shidler
Corresponding Secretary—Clio C. Steinson, 816 S. Evanston, Tulsa
Treasurer—Robert D. Heckman, 711 N. Florence, Tulsa

OREGON:

President—Stanley Butler, College of Music, Willamette University, Salem
Vice-President—Joseph Brye, Department of Music, Oregon State College, Corvallis
Secretary—Flora Maloney Stone (Mrs. V. H.), 804 First St., McMinnville
Treasurer—Byrle B. Ramp, 561 East Lincoln, Hillsboro

PENNSYLVANIA:

President—Dallmeyer Russell, 131 Bellefield Ave., Pittsburgh 13
1st Vice-President—David Stone, Music Department, Temple University, Philadelphia 22
2nd Vice-President—Arthur Hice, 2035 Delancey Place, Philadelphia 3
Secretary—Elsa Hunter, 1228 LaClair Street, Pittsburgh 18
Treasurer—Charlotte B. Ellis, 197 Ohio Street, Johnstown

SOUTH DAKOTA:

President—Usher Abell, Dept. of Music, University of South Dakota, Vermillion
Vice-President—J. Earl Lee, Augustana College, Sioux Falls
Secretary-Treasurer—J. Laiten Weed, Yankton College, Yankton

TENNESSEE:

President—Vernon H. Taylor, Peabody College for Teachers, Nashville
Vice-President—J. Clark Rhodes, University of Tennessee, Knoxville
Secretary—Harriet Fulton, University of Tennessee, Martin Branch, Martin
Treasurer—William J. Hurt, Austin Peay State College, Clarksville

TEXAS:

President—Rachel Kent, 2310 Calder Ave., Beaumont
1st Vice-President—Roy J. Johnson, 2405 Bridle Path, Austin
2nd Vice-President—Fred R. Bigelow, 803 North Main, Temple
Secretary-Treasurer—Mrs. Elizabeth Morris, 3504 South Polk, Amarillo
Permanent Executive Secretary-Treasurer Emeritus—Ruby K. Lawrence, 5945 Palo Pinto, Dallas

UTAH:

President—J. Ellwood Jepson, 1549 South 4th East, Salt Lake City
Vice-President—Miss Jessie M. Perry, 1819 Gunderson St., Salt Lake City
Secretary—Mrs. Alta Garner, 417 Church Street, Salt Lake City
Treasurer—Mrs. Elliott S. Wright, 1368 Arlington Drive, Ogden

WASHINGTON:

President—Leonard Jacobsen, 3010 No. 25th, Tacoma
1st Vice-President—Mrs. Ina Lane, 1934 Davidson, Richland
2nd Vice-President—Virginia Clancy Moore, 812 Syringa Rd., Spokane
Secretary—Mrs. Lois Whitner, Box 728, Montesano
Treasurer—Mrs. Vance Thompson, 3030 West Viewmont Way, Seattle 99

WISCONSIN:

President—Leon L. Iltis, University of Wisconsin, Madison
Vice-President—Sumner Jackson, Beloit College, Beloit
Secretary—Robert Monschein, University of Wisconsin, Madison
Treasurer—Wesley Teply, 715 North 5th, Manitowoc

Is Your New Leaf Really New?

Do your New Year's Resolutions include "Better Results in Teaching"?

Are you using ALL of your opportunities?

Do you enter your pupils in Guild Auditions, and each one in the right category?

Have you sent for the outline of the Guild Composition Test? (This test comes earlier than the piano-playing tournaments)

Are you aware that you can get an American College of Musicians Diploma for yourself from the Guild?

Do you know how to build up your pupils' technic by letting them get extra credit—points for Scales, Chords, Arpeggios?

And their musicianship by listing and using throughout the season the opportunities for ear-training, transposition, and sight-reading?

Are you alert to interesting developments in contemporary music and assigning it?

Are you sure you are doing your best to introduce the classics?

Do you have a practical Guide for classifying pupils?

Will their parents have a convincing proof of accomplishment at the close of this season?

Are you really in earnest about that New Leaf?

Then you will be happy as a member of

NATIONAL GUILD OF PIANO TEACHERS

550 Centers — one near you

NAT'L HEADQUARTERS:

BOX 1113

AUSTIN 66, TEXAS

*Guild-Members: Early Guild Birds don't get worms,—they
get well-prepared pupils! Enroll Pupils Now for Spring.*

Music Teachers National Association National Biennial Convention of the 81st Year

February 10-13, 1957

Hotel Congress

Chicago, Illinois

Choral Groups

The Augustana Choir, Henry Veld, Director
The Michigan Singers, Maynard Klein, Director
Northwestern University Chamber Singers, William Ballard, Director
University of Chicago Chapel Choir, Richard E. Vickstrom, Director

Symphony Orchestras

The Chicago Symphony Orchestra, Fritz Reiner, Director
State University of Iowa Symphony Orchestra, James Dixon, Director
University of Illinois Symphony Orchestra, Bernard Goodman, Director

Ensembles

Pro Arte Ensemble of the University of Wisconsin
Kansas State College Resident String Quartet
Michigan State University String Quartet
Iowa State University Woodwind Quintet
Northwestern University Brass Choir
University of Illinois Percussion Ensemble
Louisville, Kentucky, Manual High School String Ensemble
Michigan String Teachers String Orchestra

Pianists

Russel Baum, Armand Basile, Marian Jersild, Edward Kilenyi, Arthur Loesser, Audan Ravnar, John Sims, Soulima Stravinsky.

String Performers

Emil Bock and Angel Reyes, violinists; Francis Tursi, violist; Dudley Powers, cellist.

International Personalities

Mme. Alice Ehlers, harpsichordist; Henrich Fleischer, organist; Geza de Kresz, violinist; Samuel Chotzinoff, General Music Director, National Broadcasting Company; Dimitri Mitropoulos, Musical Director of the New York Philharmonic Symphony Orchestra; Sigmund Spaeth, musicologist; Anna Kaskas, contralto; Anthony Donato and John Cage, composers; George A. Kuyper, Manager of the Chicago Symphony Orchestra.

Special Presentations

Opera—*Trouble in Tahiti* by Leonard Bernstein, presented by the Northwestern University Opera Workshop.

Ballet—*Job* by Ralph Vaughan Williams, and *Peter and the Wolf* by Prokofiev, presented by the Jordan College of Music of Butler University Little Symphony and Ballet.

Plus

Enthusiastic speakers, stimulating discussions, lecture-recitals, fraternity, sorority, and school luncheons, breakfast meetings, the convention banquet with Roy Underwood as Toastmaster, Sigmund Spaeth as speaker, and Anna Kaskas to give the musical program for the banqueteers, to say nothing of the twelve Standing Committees and two Subject-Area Sections with three to six meetings each dealing with fourteen important areas of music and music teaching.

American String Teachers Association

The American String Teachers Association will hold its 1957 National Convention conjunctly with the MTNA Convention, thus enabling members of either organization to attend all meetings of both Associations.



Chicago's Front Door — Grant Park on the shore of Lake Michigan

Music Teachers National Association

National Biennial Convention

of the

81st Year

February 10-13, 1957

Hotel Congress

Chicago, Illinois

Make your reservations now.

CHICAGO HOTEL ROOM RATES

<i>Hotel</i>	<i>Distance from Hotel Congress</i>	<i>Singles</i>	<i>Doubles</i>	<i>Twins</i>	<i>Suites</i>
Congress 520 S. Michigan		6.00-14.50	11.00-18.00	11.00-18.50	18.00 & up
Conrad Hilton 720 S. Michigan	2 blocks	7.00-16.00	11.50-25.00	12.00-30.00	24.00 & up
Hamilton 20 S. Dearborn	7 "	5.00- 9.00	8.00-12.00	10.00-14.00	22.00 & up
Harrison 65 E. Harrison	2 "	6.00- 9.00	8.00-11.00	11.00-14.00	27.00 & up
Morrison 79 W. Madison	7 "	6.00-12.50	9.50-16.00	13.50-16.00	27.00 & up
Town House 1229 S. Michigan	7 "	5.00- 7.00		7.00-14.00	15.00 & up